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MUZZIK

the ultimate dance music magazine

46 March 1999 £2.60

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the return of
Underworld
10 page special

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05

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12

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19

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Andry Nalin
Da Hool
Tom Novy
Jon Pleased Wimmin
Paul Jackson
Dave Chambers
Babybox:
Pressure Drop

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Exclusive Residency
Deep Dish (six hour set)
Paul Jackson
Bunny
Dave Chambers
Babybox:
The Psychonauts

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Heaven
Angel
Fabio
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in association with The Ministry of Sound and Club Country

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Jeremy Healy
Sonique
Taucher
Scott Bond
Lisa Lashes
Garry White

Ministry of Sound
Erick Morillo
Danny Rampling
DJ Disciple
Matt 'Jam' Lamont
Jazzy M
Lottie
Tim Lyall

Cocoshebeen
Fabio
Fay
Hype
Randall
Orbit
Dream

Wild Style Beats Bar
Scratch Perverts featuring Tony
Vegas, Prime Cuts & Mr Thing
Aquasky
Bronson
Dj Element
Outkastz

Tickets £25 in advance



the fourth dimension



presence 'all systems gone'

Charles Webster is the man behind Presence, drawing in a collective of singers and musicians to bring his finely crafted vision to life. Those guesting on this remarkable debut include Shara Nelson, Sara Jay and Steve Edwards who appeared on 'Even After All' with Finley Quayle.



boom boom satellites 'out loud'

The debut album from the Boom Boom Satellites is an explosive beats concoction of rock, jazz and even a smattering of classical influences. Containing an exclusive bonus track 'Def', the Japanese invasion will be complete when they bring their live show over here in February.



jimi tenor 'organism'

Tenor's debut 'Intervision' shook the dance world awake with an eclectic and seamless blend of jazz and exotica. 'Organism' continues this manifesto of innovation with Afrika Bambaata, Parliament, gospel and choral sounds all finding a place in Tenor's broad musical church. The first single is 'Year Of Apocalypse' due out in March.



coldcut 'let us replay'

Musical cut 'n' paste pioneers Matt Black and Jonathan More's 'Let Us Replay' is filled with ingenious remixes and comes complete with an interactive CD-ROM, allowing you to create your very own Coldcut 'collaboration'. Alongside live material, the album also includes contributions from Cornelius and Carl Craig.

	dance
	rock
	soundtracks
	roots
	country
	classical
	jazz
	r&b/hip-hop

this month's
recommended dance albums



MEGASTORES

Letter Of The Month

I WOULD like to agree with Rhianon (Muzik 45) and the points she made about parents clubbing. I will be 40 years old in June and have been found in various late night haunts since I was 17. I can go as far back as the Lacy Lady in Ilford, the Goldmine at Canvey, Studio 21 in London, Blitz, Billy's, Le Beat Route and other legendary venues. These days I go to Heavenly Jukebox and Escape From Samsara. The point I am trying to make is that age has no relevance when it comes to having

a good time. Hopefully I will be spending my 40th at Twilo in New York.

I was at Cream/The Gallery at London Arena on New Year's Eve and was very disappointed with the bland "trance for disco kiddies" Paul Oakenfold dished out. He was shite. And Faithless blew it completely. The main hall was full at midnight but Faithless were so lethargic that it was half empty by 20 past. But Sister Bliss played the best DJ set I've heard all year and that includes the Chemical Brothers at the Heavenly Jukebox 2nd Birthday.

MICHAEL D HERBAGE,
Romford



Make yourself heard.



Get Oxon One Matey

THIS is a plea to any promoters looking to set up a new house night in the near future to please do so in Oxford. I've got nearly two more years of my degree to see out and fear I won't be able to survive on the cheesy shite dished out by most of the venues. Promoters, open your eyes - there are bands of frustrated clubbers looking for an avenue of escape.

RICK BRYSON, Oxford

Remix Ire

IF I hear another Seventies remix, I'll be forced to eat my entire CD collection. Without any sauce or chips. It seems as though someone in every musical genre is now scraping the barrel of un-remixed Seventies disco and funk in the hope of finding some forgotten classic to transform into a catchy new tune. I've just heard Da Click's "Good Rhymes". Time to start loading the CDs into the oven.

ED PAXTON, Newcastle

Awards Update

CONGRATULATIONS on giving Pure Science the award for best new DJ. Listening to his mix on your free CD makes you think that the future of house music looks rosy. Much respect must go to the players in this field such as The End nightclub, Kenny Hawkes and all at Space, Terry and Claire Francis, Dave Mothersole and all at Wiggle, Dave Beer for sticking to his beliefs and a long list of producers and DJs who are keeping the true meaning of house music alive.

NEIL SCHOFIELD (via e-mail)

Cheers, Mate

I AM writing in the wake of Paul Oakenfold's departure from Cream after two years. Just to say a big thank you to Paul for some quality sets. And also to those people who frequented the Annexe and especially the Courtyard for creating the best atmosphere I've seen in a club ever.

MATT ROBINSON (via e-mail)

Oakey: Not Dokey

I AM writing in disbelief that Oakey has left Cream with no warning, no farewell party, nothing. I have been going to Cream at least once a month while he's been resident. He was always on about how good the crowd in the courtyard was. Yet he won't grace it for one last glorious set that takes us where no other man can. Well, forget Cream. ... Gatecrasher here I come.

BEN, Chorley

Beedle Bother

I CAN'T believe the cheek of Ashley Beedle in your last letters page (Muzik 45). So him and Terry Farley used to be on the same label? So what? Does that mean he should get five star reviews from label mates for everything he releases ever? I will never read a review by Ashley Beedle again, as it will probably be written on a "You scratch my back..." basis. Terry Farley should review tunes when asked, not to promote his personal connections. If he thought Ashley's record was worth three stars then he was only right to give it just that.

JOHN WOOD, Middlesex

Beat Mixing's Not All

I THOUGHT it necessary to write this mail in response to the criticism Muzik has received regarding the winning Bedroom Bedlam tape from a couple of months ago. It seems some people have a problem with the comment made regarding the "basic mixing" on Simon Tilbury's winning tape. Shouldn't the emphasis be placed more on the quality of the music being played? After all, beat-mixing is purely a tool to help the music flow. I would much prefer to listen to a load of great tunes thrown together than a pile of shit blended to perfection. The mix tape I have recorded for the Bedroom Bedlam website includes only two incidences of "mixing" over the entire 90 minutes. Good music speaks for itself!

STEVE BRIDGER (via e-mail)

Kiss Off

I HEARD about the damn bollocks that's been going down at the Kiss FM radio station in London. Sounds like a bit of a BLACK wash again to me. If that is the case, this is yet another reminder that we as a race are STILL being treated as third class

citizens - whether we're rich people or poor people, famous or not. I find the radio issue a bit personal, not just because I used to work for Kiss also, but at the way corporate giants (in this case EMAP/Chrysalis), who have handled this whole thing so appallingly. The fact remains that, if it wasn't for the excellent Steve Jackson (who happens to be black) and particular individuals - including his non-racist white peers - Kiss wouldn't have got to the status of where it is right now. Steve gave those who wanted to tune in to his Morning Glory show a most refreshing alternative. They (EMAP and other guilty parties) really don't give a fuck about any genre of black dance music.

ANONYMOUS (Via e-mail)

What An Atmosphere

"WELCOME to one of the best clubs in the country!" yelled one of Sundissential's promoters. What a lie that turned out to be. New Year's Eve there was a pile of piss. After queuing for an hour to get in, and another hour to put our coats in, we missed most of Tall Paul's set. The party atmosphere was non-existent. Sonique played an awful set where she seemed to forget how to DJ. Judge Jules at 4.30am was shouting, "Shall I play another fucking record or shall we all just go home?". I don't care if it was the fifth place he'd played that night - he should have created the atmosphere. And as for Seb Fontaine, what memorable tune did he play? He didn't. The music was turned off while the crowd, in their drugged-up state, stood there trying to remember what exactly it was they were there to celebrate. Party like it was 1999? My arse!

COSMIC GIRL, Lancaster

Make yourself heard.

Mouth Off is your chance to do exactly that, as it's your letters page. And now Ericsson have teamed up with Carphone Warehouse and promised us a top prize for the Letter Of The Month every issue. The winner will receive an Ericsson G7768 phone, free connection, a year's free line rental and the choice of two network packages: either Cellnet Occasional Caller Plus with 25 of free calls per month, or Vodafone 20, with 20 minutes of free calls per month. And what's more, you can choose the colour. Don't forget to include your address - so we can send you your prize, of course. Call 0990-237-257 for more info.

ERICSSON



State Of Independents Your

Here at Muzik we pride ourselves on writing about the finest, classiest, most exciting new music in the music of 1999. The latest from cutting edge independent labels like Marine Parade, Tripoli Trax, Nuphonic,

MUZIK Magazine Presents

75 minutes of 1999's freshest new music

State of Independents

14
undiscovered gems including

The Dreem Teem Leila Ed Rush & Optical
Knuckleheadz Presence Faze Action Pork
Freq Nasty Beber Tripoli Trax...and many more

1. BENT – "Good Bloke" (unreleased)

The new moniker for DiY's leading producer Nail, who is currently negotiating deals with various majors for this stunningly inventive project. Nail is the complete Nineties musician, and this track comes over like Air at their sweetest and deepest.

2. BEBER – "Chief Rocka" (Marine Parade)

Kevin Beber, founder member of the Romford breakbeat mafia, created this track for Adam Freeland's Marine Parade label. Using a cheeky messed up hip hop sample over breakbeats so mellow you could roll them up and smoke 'em, "Chief Rocka" bridges the gaps between hip hop, jungle and techno.

3. FAZE ACTION – "Kariba" (Nuphonic)

New school Afro-funk from a man who used to drum with Orange Juice! Chirpier than a Zulu hoe-down high-to-the-sky on rum punch, "Kariba" is a classic example of why Nuphonic are one of the UK's best labels for phuturistic roots manoeuvres.

4. FREQ NASTY – "Freq-A-Zoid" (Botchit & Scarper)

Also known as the nuclear submarine of breakbeat, Mr Nasty sure knows how to construct a booming bassline and that's why he's leading the field when it comes to new skool breakbeat. "Freq-A-Zoid" is his *chef d'oeuvre* with twisted alien samples and chugging breakbeats tussling the jungle style drums. Freq-y.

5. BIG MUFF – "My Funny Valentine" (Sm:je Communications)

One of last year's finest pieces of headphone house, New York's veteran deep house guru François Kevorkian transformed this gorgeous cover of an old standard from Messrs Rogers & Hart with the wibbliest, wobbliest bassline of 1998.

6. TCB – "Tingles (Dreem Teem Remix)" (3D Recordings)

TCB are a production unit from north London who engineered the Dreem Teem's output over the last year, hence the remix from the UK garage masters of this succulent and seductive vocal. A big Twice As Nice anthem, this record has never been given the exposure it deserves. Until now.



2. BEBER – "Chief Rocka"



3. FAZE ACTION – "Kariba"



6. TCB – "Tingles (Dreem Teem Remix)"

Free CD – a user's guide



world. But this month we've gone one better: we're actually giving you some of the freshest new Rephlex, Pork and Pagan. Great new music on great new labels. Don't thank us – just listen

7. BABY MAMMOTH – "Narrow" (Pork)

Soft, deep fluffed-up house music under Ibiza stars. That's the sound of Baby Mammoth. Hull-based Pork are the ultimate anonymous collective with about a thousand records a month, all great, all enigmatic – and here's one of the very best.

8. PRESENCE – "Been Too Long" (Pagan)

That man Charles Webster again proves his worth with the best downtempo cut from his forthcoming debut album. A coffee-table gem, this is as sophisticated as house music could (and should!) ever get. A great sample bite to inspire you all to purchase the long-player. Aren't we cool?

9. DEADLY AVENGER – "Charlie Don't Surf" (Illicit Recordings)

Midlands beat-head Damon Baxter rips up old skool hip hop breaks, fractions of old radio broadcasts and screeching blaxploitation film scores to make the largest, loudest jump up, get down, shout about it breakbeat party music ever. Watch him go supanova, supafly in 1999.

10. LEILA Starring Donna Paul – "Feeling" (Rephlex)

Kooky ain't the half of it. Bjork's keyboard player goes solo, joins Aphex Twin's label, reinvents the torch song as some insidious piece of electronic blues for sick androids and comes on as the 21st Century queen of alien pop. Bizarre and brilliant.

11. KNUCKLEHEADZ – "Raise Your Handz" (Tripoli Trax)

More slamming than a juggernaut mowing you down on Adrenaline Avenue, "Raise Your Hands" is a club classic. Sirens, screaming, hardcore riffs, frantic beats and enough energy to power Trade for 100 years – from one of the country's best hard house labels.

12. ED RUSH AND OPTICAL – "Funktion" (Virus)

Hanging around in the record boxes of all the junglists from Roni Size to Patrick Forge, Funktion is British drum & bass at its freshest. The trademark cavernous bass drops and scything breakbeats don't get any darker and have helped these two become Britain's lords of darkcore.

13. HUMAN – "Skating On Thin Ice" (Human)

Former Eagles' Prey man Lee Grainge bounces back with one of last year's best underground tunes. Sounding as fresh and innovative as Underworld when they first dropped "Mmm... Skyscraper I Love You", Human could develop into a stadium act of tomorrow, if they have the inclination. Killer.

14. DJ FRICTION & SPICE – "In The Mind" (Cosmic)

Progressive breakbeat house nirvana, and the kind of exquisite cut which would sit at home in the sets of LTJ Bukem, Sasha or Mr C. Discovered by Muzik on a mix tape from Bedroom Bedlam jock Marcus James, we just had to let all you Muzik readers hear its genius. Watch this label fly in 1999!



8. PRESENCE – "Been Too Long"



12. ED RUSH AND OPTICAL – "Funktion"



9. DEADLY AVENGER – "Charlie Don't Surf"

MUZIK Exclusive

Clubbers face £250 millennium price hike

MILLENNIUM fever has already struck clubland as enormous price rises for partying on New Year's Eve 1999 seem set to hit incredible new heights. Although still nine months off, Muzik has learnt that some clubs are planning to charge up to £250 just for entry on the night.

In a move that's been echoed in other business areas, most DJ agencies are holding off booking out their DJs until they've got the highest price possible. Of all the DJ agencies we contacted, none would confirm any bookings, admitting they were still waiting until "all offers were on the table".

A spokesperson at the Bristol-based NRK DJ agency, responsible for DJs like Dimitri From Paris and Roy Davis Jr, told us: "Everyone's going to be milking it. The DJs are going for as much as they can, the highest offers will win and I'm sure that contracts will be provisional anyway, so they can always take a higher offer if it comes along."

DJ fees are said to have risen almost threefold between New Year's Eve 1997 and last year's New Year's Eve celebrations. This left DJs like Todd Terry being paid around £60,000 and Sasha in the region of £35,000. The knock-on effect meant that clubbers paid an average of £40 to get in. This year, Muzik has already heard of one pair of well-known house DJs being offered £250,000 for three gigs on the night, with a Radio 1 celebrity having his standard fee bumped up from £1,500 to £25,000.

The problem is compounded by the fact that it's not just the DJs who are

holding clubs to ransom. Staff working at clubs are expected to be paid up to four times their normal rate to work on the night.

"Some clubs are making staff sign contracts saying that if they work there this year, they have to work on New Year's Eve", Nick Dean at Golden told us.

Could the hype and overcharging backfire? Charlie Chester, promoter at Access All Areas in Leicester and new Wolverhampton club Mezzanine, thinks so.

"People may well get their fingers burned. I don't think I can charge even £100. Realistically it will probably be between £45 and £65 for the Colossus in Leicester and around £80 at Mezzanine."

Russell Davison of Progress told us: "We don't want to risk the sort of money you have to put in. We're fed up with it all already."

Details of events are expected to start emerging around July. For more on the big pricing scandal as it comes through, watch this space.

* Manumission have yet to confirm plans for their Millennium party in Ibiza, but they state they are planning something special. Cream are rumoured to be hosting their biggest ever party in Liverpool on December 31, including a special event outside of their established home at Nation.

Happy Mondays to reform



HAPPY MONDAYS, the indie dance outfit who inspired an entire generation, are set to reform for a series of shows at the end of April. Singer Shaun Ryder has drafted in bass-playing brother Paul, original drummer Gaz Whelan and former Black Grape guitarist Paul Wagstaff. The band, who split in February 1993, converted thousands of indie kids to dance music with sell-out shows at Wembley Arena and Manchester G-Mex, where the likes of Paul Oakenfold played house as the warm-up DJ. It is believed that the band are waiting for dancer Bez to confirm his involvement. Meanwhile it has not been ruled out that they may produce some new music. Shows are set to take place in London, Manchester and Glasgow and the band are expected to headline the V99 festival. Ryder recently spent his summer in Ibiza, and still seems smitten by dance culture. Watch this space for ticket details.

Happy Memories Should the Mondays reform?



Paul Oakenfold (produced "Pills Thrills & Bellyaches" – their biggest-selling album): "I think it's great. They were a groundbreaking act. They changed the whole indie scene and I look forward to hearing their new music. Have I been asked to produce them? No, though I would help Shaun if he wanted me to. But I am having a meeting to ask him to do vocals on some tracks with The Dope Smugglaz."

Jeff Barratt (former Mondays press officer): "It won't be the same without Mark Day (the guitarist). I reckon it's not a particularly good idea. It's about money, innit? Shaun needs the wedge. And anyway, almost a whole generation are going to be saying, 'Who are they?' Let it lie guys."

Terry Farley (remixed "Wrote For Luck" single with Oakenfold): "I don't know why Muzik magazine's calling me up asking for a quote on them. I didn't like them musically, but I was into their spirit. I suppose they've got their place. And it's all very sterile out there if you buy rock music. So I'd imagine they can still stir a few pigeons up."



Justin Robertson (Mr Manchester): "Personally, I'm delighted because I never actually got the chance to see them. At the time, they did something completely different by fusing acid house with guitar music fairly effortlessly. Back then that was radical, that whole fusion of dance music and traditional rock instruments."

Sasha to tour stately homes

SASHA is planning a tour of some of the country's castles and stately homes. The events, provisionally entitled "Heritage" will involve the DJ picking out some very unusual venues for some unique events. While no details have as yet been revealed, Heritage will involve Sasha playing 10 dates in the UK before moving on to Europe. Top designers are being brought in to add to the atmosphere.

There will also be a Sasha EP this year on Deconstruction, with an album to follow in late summer.



Deep Dish leave UK Label

DEEP DISH, the Washington house producers whose debut album "Junk Science" was one of Muzik's Albums Of 1998, have left Deconstruction. Signed to the label by Cream boss James Barton in a massive deal, the band and label agreed to go their separate ways at a time when their contract was due to be extended. Band manager Kurosh Nasser, the 40th Most Powerful Person In Dance Music, commented that: "Deconstruction is different now to when we signed to them, and it feels like the right time to explore other options. It is very rare that an act is given an opportunity to play the field at this stage in their career – they are at the apex of their creative powers. We can't pretend about being happy at this opportunity."

Deep Dish are working on their next album. The next release from them is expected to be another collaboration with album singer Richard Morel called "Desert Inn". A new version of "Summer's Over", from "Junk Science" is out now on their own Deep Dish label. The proposed Norman Cook remix of "Mohammed Is Jesus" is still set to happen.

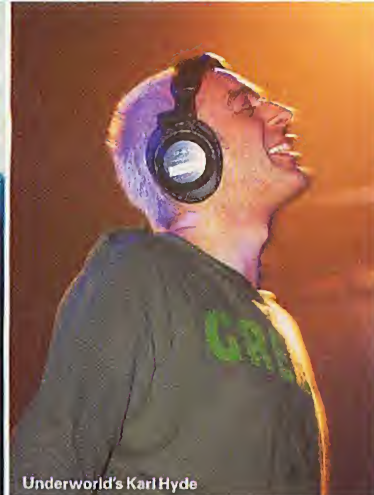


Snapshots

Looks like **PAUL OAKENFOLD**'s new series of shows on Galaxy 102.2FM will be a lot more than just the great man mixing up his latest tunes. Word has it he's teaming up with a host of cult authors (including **IRVINE WELSH** and "The Beach" author **ALEX GARLAND**) for them to read extracts from their novels over his sets. The shows will be broadcast on the last Saturday of the month... Top MCs **DET** and **SKIBADEE** have teamed up for a single, "2x Freestyle", released February 22... **ARMAND VAN HELDEN** has bootlegged himself. His next single "Flowers" is so hot that even while we're all still chewing our faces off to "You Don't Know Me", demand has meant he's produced 2,000 of his own one-sided versions of the follow-up. Both tracks appear on the album "2Future4U", out in March... **KOSMO**, the original home of **DA HOOL**, **NALIN** and **NOVY VERSUS ENICA** and Germany's biggest trance label, have a compilation out through Logic on March 22. It's mixed by label boss Tom Novy... **JUAN ATKINS'** new Model 500 album is ready for your listening pleasure. "Mind And Body" is out March 1... Still searching for **MANTRONIX**? "Ladies"? The wait is over. It's included on a "Best Of" album due out next month on Virgin, along with "Needle To The Groove", "Bassline" and "King Of The Beats". Unmissable... If you're trying to track down this month's Single Of The Month, **BIGFOOT & SHANKS'** "Sweet Like Chocolate", try the Chocolate Boy website (www.chocolateboy.co.uk). They've kept a few copies back... **TODD TERRY** has gone jungle! That's the word on his new album, "Todd Terry Resolutions", released on May 17. The king of the chart-hit house mix also throws in industrial, trip hop and jazz apparently... **HOWIE B** gets busy with the double entendres once more. New single "Jugs For Sale" is out on Pussyfoot on February 22, with the album "Snatch" the month after... **PETE ROCK**'s remix of **BLACKSTAR** is out on Rawkus in March... **SUPER COLLIDER** follow up the awesome "Darn Cold Way O' Lovin'" with an album, "Super_Collider" in April... **V RECORDINGS** are on the case again. "Planet V" is their new compilation out in March with tracks new and old from **ADAM F**, **ED RUSH & OPTICAL**, **RONI SIZE**, **DIE** and **PESHAY** amongst others... **FATBOY SLIM**'s album "You've Come A Long Way Baby" is approaching the million sales mark... **LAURYN HILL** is the subject of a five-hour special on Radio 1 on Sunday February 14... **TREVOR NELSON**'s compilation of all-time r&b greats, "The INCredible Sound Of Trevor Nelson" is out March 8 with tracks from D'Angelo, R Kelly, Maxwell, Jay-Z, Blackstreet, Dru Hill and Puff Daddy... Carlyon Bay, site of last year's Muzik award-winning Megadog **BEACH FESTIVAL**, will host another one to celebrate this year's total eclipse. For more information, ring 07931-912-428 between 10am and 10pm... **REINFORCED RECORDS**, home of 4 Hero, have teamed up with Manga to rework the scores for all 12 volumes of the TV series "Fist Of The North Star". Artists involved include 4 Hero, Tek 9, Alpha Omega and DJ Stretch. Volume 1 is out in March... Fans of **HOT CHOCOLATE** should watch out. Electrotheque have done a cheeky big beat version of "Everyone's A Winner". Out on Freskanova on February 22...



Tom 'n' Ed Chem



Underworld's Karl Hyde

pic JAMIE BAKER

Chemicals and Underworld headline Homelands

THE Chemical Brothers and Underworld are just two of the big name acts to play this year's first large scale dance festival, Homelands. Organised by ex-Cream man Darren Hughes in conjunction with Mean Fiddler, it takes place on Saturday May 29 and Sunday May 30 in the same location as last year's Creamfields - The Bowl, Matterley Estate, near Winchester.

There will be nine separate arenas. The Chemical Brothers headline one, along with Monkey Mafia and Asian Dub Foundation. The Home Arena features Fatboy Slim, Paul Oakenfold and Paul Van Dyk. Underworld's tent also includes Faithless, Red Snapper, Carl Cox, Gilles Peterson and Muzik's new school breaks guru Adam Freeland. The

Essential Mix Arena hosts Pete Tong, Paul Oakenfold, Sasha & Digweed, Nick Warren and Steve Lawler. The End are hosting two tents, one jungle and one techno, with DJs including Terry Francis, The End Sound System, Darren Emerson, Dave Angel, Stacey Pullen, Laurent Garnier and Carl Cox in the techno one and Hype, Andy C, Krust, Bryan Gee, Fabio and Grooverider in the jungle one.

Other tents include one hosted by New York's Danny Tenaglia who will be doing a 10-hour set. Plus the Bud Ice bus will be back.

Tickets are priced £44. The credit card hotline is 0171-344-0044/0541-500-044



The Beasties: Surreal Audio



Public Enemy: Universally disliked

Beasties and Public Enemy snared in the net

PUBLIC Enemy and the Beastie Boys have both fallen foul of their labels after posting exclusive tracks on the Internet. Public Enemy have now split with their label, Def Jam, after the band put tracks from their forthcoming remix album in the high quality MP3 format on their own website. Universal, owners of Def Jam, made the band remove the tracks. In response, Public Enemy posted an exclusive new MP3 track, "Swindler's Lust", a none too subtle attack on major labels, likening artists' situation to that of slavery. There are now suggestions that PE will release their new

album exclusively on the net.

The band's Chuck D told "Silicon Alley Reporter": "The legal teams and record execs who are not privy to how [MP3] works are paranoid. They're trying to stop everything in their sight until they understand it. But they can't stop it".

Meanwhile, the Beastie Boys were forced to take action after Capitol objected to one of their live tracks being posted on the Grand Royal website. Instead of the high quality MP3 format, they had to change it to the lower quality RealAudio format, which can't be copied or bootlegged.



Deadly Avenger escapes death

DAMON Baxter, better known as Deadly Avenger and one of Muzik's Faces of '99 (Muzik 45) has been badly injured in an explosion at his home.

He was renovating his home studio when a wallpaper steamer he was using blew up, showering his body with scalding water.

Suffering serious burns on his arms and legs, he is currently resting at home.

Maintaining his sense of humour, he commented: "It was fucking nasty, but my deck skills are not affected! I'm looking forward to what this year has to offer. My album is almost finished. It's steamin'!"



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Snapshots

If you missed the cinema re-release of seminal hip hop film classic **"WILD STYLE"** last year, worry not. It's out on video this month for £12.99. . . **GUS GUS'** new album "This Is Normal" is out on 4AD on April 26. . .

ARMAND VAN HELDEN, BASEMENT JAXX, ERICK MORILLO, TODD TERRY, CJ MACKINTOSH and more? All on the same bill? It could only be Miami's

Winter Music Conference and the Subliminal party. Head for the Shadow Lounge on March 15 if you're in town. . . If you're the kind of person who thinks flyers are the new graffiti and you're willing to pawn your white label collection for that elusive first Trade flyer, check out "Nocturnal - Global Highflyers" (Booth Clibborn Editions). It's the follow-up to "High Flyers", the acclaimed collection of club flyers. . . Think that

JEEP GRRLZ single "Rewired" sounds familiar? That's because it's a Bono-approved reworking of U2's

"Wired". . . Top UK tech-funkers **SWAG** follow their four singles for Jus' Trax with their new album "Felony Funk" on Version next month. . . **HOUSE OF PAIN's** Everlast has gone all Beck on us. His debut solo album

"Whitey Ford Sings The Blues" (Tommy Boy) goes from soulful blues to jazzy ballads, with guests like Guru, Sadat X and Prince Paul. . . **FRANCOIS**

KEVORKIAN has remixed **TALVIN SINGH's** "Vikram The Vampire". It's out on Island in March. . . **OL' DIRTY**

BASTARD has been a naughty boy again. He's just been released on \$150,000 bail, charged with the attempted murder of a policeman. If convicted, he could face up to 25 years in prison. . . **WIGGLE**, south London's home of godlike tech-house, is out on the road from next month. Catch Terry Francis, Nathan Coles, Evil Eddie Richards and Pure Science at the Honey Club, Brighton (March 12), Shine, Belfast (March 13), Headspace, Cardiff (March 20), The Bomb, Nottingham (April 3), Ultimate Base, London (April 8) and Slam, Glasgow (April 9). . . If you've seen the

APHEX TWIN calendar (a mock Miami hip hop babes 'n' boobs with Aphex faces shocker), you'll know what to expect from the video for his new single

"Windowlicker". It's been shot by Chris Cunningham, the man behind the infamous "Come To Daddy" promo. . . Original acid jazz-funkers **URBAN SPECIES**

return to the fray with a new single, "Blanket", out on Talkin' Loud on February 22, followed by an album of the same name the next month. . . **DOM & ROLAND's**

new single "Parasite"/"Homicide" is out on Moving Shadow on March 1. . . **WHOOPI!** Turns out **CARL COX's** Essential Selection isn't actually being played on British Airways. But you can find **JUDGE JULES** on a

programme called "The Dance Academy" on BA. The March show includes a mix from Jon Carter. . . **AQUASKY** have returned to Moving Shadow after a brief spell with Polydor. The Bournemouth-based jazz-jungle trio are the mysterious producers behind the

anonymous "Sonic"/"Gemini" single out at the moment. Next single "Stalker" will be out next month, with the album "Bodyshock" released at the end of March. . . **MASE's** new album "The Movement" is out on Columbia on March 8. . .



Faithless: "Sinead's fab"

Sinead: "Faithless are great"



Sinead O'Connor to work with Faithless

SINEAD O'Connor is set to provide guest vocals on tracks for the new Faithless album. The Irish singer, best known for her hit "Nothing Compares To U", has apparently wanted to work with Rollo and Sister Bliss for some time now and when the pair heard about it, it turned out the admiration was mutual. According to a spokesman for Faithless' label Cheeky, they have already spent some time in the studio and some of the material may also end up on Sinead's next album.

In the meantime, Faithless have a remix album due for release in the summer. As yet untitled, it will feature remixes of tracks from "Sunday 8PM" as well as some new tracks, possibly including a collaboration with American folk rockers Grant Lee Buffalo. Before that, the last single from the album, "Bring My Family Back", will be released in April, with remixes from Jan Driver, Robbie Rivera and Paul Van Dyk. The track will also form the opening theme for the new Sandra Bullock and Ben Affleck movie "Forces Of Nature".

Clubavision unveil new presenter

"CLUBAVISION", currently the only dedicated dance music magazine on terrestrial TV, is returning with a new presenter. 22-year old model Janine Newberry replaces Lisa Nash for the next series, which begins next month.

Broadcasting begins March 12, on Friday nights across the ITV network. But "Clubavision" will be out filming before then. If you think you've got a good gurning face for telly, you can catch them at Ultra Vegas' Third Birthday (Feb 13, Winter Gardens Complex, Milton Keynes), Twice As Nice Valentine's Party (Feb 14, Club Colosseum, London), Progress (Feb 27, Time in Derby) and Gatecrasher's grand opening (March 6, Que Club, Birmingham).

Janine Newberry



Orbital album details

ORBITAL celebrate 10 years at the forefront of dance music with the release of their fifth album in April. "The Middle Of Nowhere" is said by the band to mark a move away from the John Barry/Ennio Morricone soundtrack style of its predecessor "In-Sides" towards a "jollier", more danceable direction.

Talking to Muzik, Paul Hartnoll said that while he was still buying soundtracks aplenty, he'd also recently got into Fatboy Slim: "I love that Norman Cook album. I've just discovered 'Everyone Loves A Filter'". That might account for the rather unusual choice of samples on the album. New single "Style", released on March 1, includes bagpipes as well as samples of Seventies glam rock queen Suzi Quatro and Eurovision popsters Dollar, while the Stylophone, an instrument made popular by Rolf Harris, also makes an appearance.

Another shock Orbital fans are confronting is the fact that the band are no longer techno's most loved baldies. Paul has grown his hair.

"I just wanted a last look at it before it disappeared completely," he laughed. "I haven't had hair since the Seventies!"

For details of the forthcoming tour, see "On The Road" on page 115. "The Middle Of Nowhere" is released on April 5.



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Sasha + John Digweed

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King's Reach Tower, Stamford Street,
London SE1 9LS

Editorial enquiries: 0171-261-5993

Fax: 0171-261-7100

e-mail: muzik@ipc.co.uk

Editor Ben Turner

Assistant editor Frank Tople

Production editor Lindsey McWhinnie

Art editor Declan Fahy

Designer Duke Mettle

Reviews editor Calvin Bush

Sub-editors Kevin Braddock, Tom Muiridge

Staff writer Rob Da Bank

Picture editor Julie Bentley

Editorial assistant Clare Webber

Contributors: Will Ashon, Joey Boleadura, Michael Bonner, Karl "Tuff Enuff" Brown, Bill Brewster, Duncan Busto, Jim Carroll, Bethan Cole, Andy Crysell, Terry Farley, Dave Fowler, Adam Freeland, Cal Gibson, Seamus Haji, James Hyman, Jake, Bob Jones, Matt "Jam" Lamont, Paul Kirwan, Kevin Lewis, Matt McEwan, Kevin McKay, Pete McPhail, Ralph Moore, Dave Mothersole, Phil Mison, Daniel Newman, Rachel Newsome, Rennie Pilgrem, Tobias Peggs, Pezz, Slipmatt, Chris Todd, Emma Warren, Gemma White, Mark White, Kieran Wyatt

Photographers: Jamie Baker, Dean Belcher, Matt Bright, Hamish Brown, Steven Double, Steve Gullick, James Harry, Colin Hawkins, Andrew Hobbs, Alexis Maryon, Vincent McDonald, Tony Madley, Pav Modelski, Pat Pope, Spiros Politis, Ralse-A-Head, Dick Sweeney, Stephen Sweet, Kevin Westenberg

Advertisement director Nick Taylor 0171-261-5493
PA to advertisement director Ebonny Quinn
Advertisement manager Gary Pitt 0171-261-5482
Senior sales executive St John Betteridge 0171-261-5209
Sales executive Ollie Chadwick 0171-261-7073
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Sponsorship and promotions manager Angus Robertson 0171-261-6447

Sponsorship and promotions executives Sheila Williams 0171-261-5651
Gary Knapp 0171-261-5330
Classified advertisement manager Louise Gaultier 0171-261-6582
Syndication Enquiries Malcolm MacLaren
Promotions manager Sophie Watson-Smyth 0171-261-6108
Production manager Martin Kirwan 0171-261-7015
Associate publisher Bruce Sandell 0171-261-7993
Editor-in-chief Alan Lewis
Publishing director Robert Tama
Managing director Andy McDuff
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IPC Magazines Ltd, Oakfield House, 35 Perrymount Rd, Haywards Heath, West Sussex RH16 3DH. Tel: 01444-445-555. Fax: 01444-445-599.

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Dance music to



Steve Jackson: Sacked

DJs sacked. Staff slashed. Steve Jackson barred from the building. What on earth is going on at Kiss 100 FM? Andy Crysell investigates in a news special

FOR Kiss 100 listeners, there was nothing unusual about the morning of Friday December 18. DJ Steve Jackson handed over charge of the airwaves to Chris Philips at 10am, following three hours of loud-mouthed pranks and – significantly, it would turn out – the occasional underground garage and r&b track sneaked in among the playlist tunes.

But while Kiss 100 continued broadcasting as normal, an extraordinary scene took place in the station's car park. Jackson, the epitome of razor-sharp London attitude and a stalwart on Kiss since its pirate days in the Eighties, had just seen his on-air guests, the r&b boy band Another Level, to their cars. He made his way back towards Kiss' studios, only to find his path blocked by security. . . Welsh security.

"They told me I'd been fired," says Jackson, the recent winner of a highly esteemed Sony Gold Award (previously won by Chris Evans). "They'd got bouncers in from Wales because they thought the London security would revolt. Can you believe that? I was marched off the premises by the Emap SAS."

Emap, the giant media corporation which bought the station from founder Gordon Mac in 1997, adding it to an extensive roster of independent local radio stations, swiftly issued a statement. Grandly titled "Plans for a 21st Century Kiss", it explained that the station was to focus on the highly competitive 15-24 demographic and that a number of redundancies were required: 24 of them, in fact.

Acting managing director Dee Ford was replaced by Mark Story, who's also in charge at the Emap nostalgia station

Magic 105.4. Andy Roberts, the programme director at Emap's Preston-based Rock FM was shifted to Kiss. The "Full Frontal" drivetime show, hosted by Dani Behr, was also axed. At the time of going to press, rumours were rife that as much as 60 per cent of the specialist dance shows are next for the chop, with cheap, computer-operated output to replace them. Dr Bob Jones has already resigned, and Drem Teem are believed to be taking over Paul "Trouble" Anderson's show. The new roster was due to come into force on February 1.

Jackson, whose breakfast show seat is now occupied by Bam Bam (not the Chicago acid house hero), understandably believes the station is intent on ditching its dance roots and heading for the mainstream; that the future looks desperately bland for "21st Century Kiss".

"I didn't sit in tower blocks every night when Kiss was a pirate, risking getting arrested, just to end up on a pop station," he sighs. "They don't understand London dance culture. I don't know which part of town they're from, but they're certainly not in touch with any bit of it I've ever seen."

Enthusiasing that he will announce details of his next career move shortly, Jackson says he spent months fighting Kiss' new direction, slotting his own choice of garage and r&b in among the distinctly pop-oriented rap, soul and cheesy house on the playlist.

"I was always defying their rubbish ideas. Other DJs would moan amongst themselves about what they were forced to play, but that wasn't achieving anything. Through my show, I was telling them that I didn't agree

Kiss off

with their plans to turn Kiss into another rubbish pop station like Heart or Capital."

Theoretically, Kiss 100 isn't allowed to become another "rubbish pop station". When it secured its licence in 1990, it did so on the basis that it would adhere to a Radio Authority-enforced Promise Of Performance, which expects it to broadcast as a dance music station.

"Among other requirements, Kiss has to provide at least 36 hours of specialist dance programming a week," explains a representative of the Radio Authority, adding that as the station doesn't broadcast much more than that at present there isn't great scope for reducing shows. According to Andy Roberts, however, "the number of specialist hours will be reduced slightly." When pressed, he admitted it would be just over the 36 hour minimum and no more.

If the station breaches its Promise Of Performance it is liable to action from the Radio Authority. But as was proven when the London indie station Xfm contravened its Promise Of Performance last year, the penalty can be pitifully meek. Xfm was fined just £4,000 – not a sum which is going to worry a major broadcasting company.

One senior radio plugger who deals with Kiss day to day feels Kiss 100 may look for a loophole:

"Their Promise Of Performance means they can't bring the station totally in line with the rest of the Emap group, but instead of playing pop nonsense, they'll probably try and get away with playing dance mixes of pop nonsense. That's basically what the Galaxy stations do and I wouldn't be surprised if Kiss follows suit."

Mark Story, Kiss 100's new managing director, denies this. Putting a determinedly upbeat spin on events, he maintains:

"We will continue to be the most important dance station in the country. We want to innovate constantly and hope to make the daytime broadcasting more accessible, so we can entice more people to stay with us and listen to the specialist shows."

With that in mind, sacking Steve Jackson, a man with both mainstream appeal and a solid background in specialist music – he was the first DJ to present an all-house music radio show in London back in 1986 – would seem a strange decision.

"The actual listening figures were, we feel, somewhat disappointing for his show," says Story. "Steve's a great guy, but we don't think he was finding broadcasting for us as exciting an experience as he once had."

Perhaps Jackson's listening figures had suddenly dropped, but Kiss had previously reported that he'd upped the figures for the breakfast show by 40 per cent. And as for bringing in security from Wales...

"These occasions are never pleasant, but if we'd told Steve in a different way he'd probably have used whatever time he had left on air to say something the company didn't want him to say," Story continues.

Did Jackson's refusal to stick to the playlist have much to do with his departure?

"Er, ha ha, that wasn't the main reason! Certainly that was true, though."

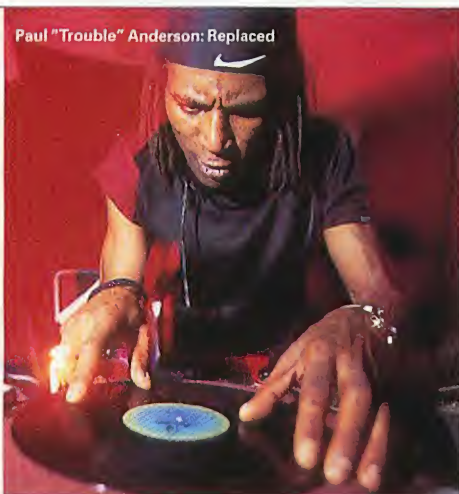
Story reiterates Kiss 100's commitment to dance music, stating their main aim is to reduce the number of "drop-offs" in listening figures (Kiss' most recent Rajar figures recorded a reach of 852,000, not far behind the populist Emap station Melody's 1,126,000 while its listening hours were just 5,616 to Melody's 9,749). But a very different picture comes from station insiders who did not want to be named.

They claim that before Christmas staff were told that 60 per cent of the specialist shows would be cut. Overnight programming would be done by computer and aimed at cab drivers. Specialist radio, it seems, is just not profitable enough: Melody FM makes 75% more profit and operates on a staff of just 10, compared to the 50 at Kiss.

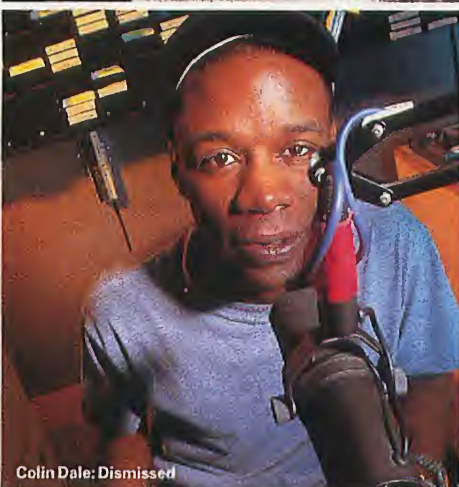
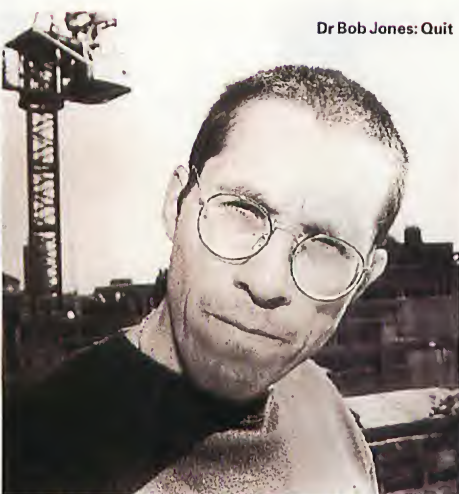
If many of the shows haven't already been terminated by the time you read this, our sources assure us they will be shortly – meaning that, despite the promises of Mark Story, broadcasting specialist dance has seemingly become a troublesome chore for the station. So, while "Kiss – we are dance music," is currently one of the station's most oft-used jingles, don't be surprised if it isn't for much longer.

* As Muzik went to press, we learned that Colin Dale has also been sacked.

Paul "Trouble" Anderson: Replaced



Dr Bob Jones: Quit



Colin Dale: Dismissed

MUZIK

AND ANOTHER THING...

Kiss Goodbye

IT'S ironic that just as London's Kiss FM started to get the props it deserved, with the Sony Award for Best Radio Show for Steve Jackson's Morning Glory, some misguided fool decided to sweep the station clean of all its star performers and chase the highly competitive pop market.

Jackson was locked out of the station after saying farewell to Another Level, that day's studio guests. He returned to find new security at the door, who politely informed him that he no longer had a job. Rumours abound that his devotion to underground garage and r&b and his refusal to adhere to the same commercial house music playlist which pollutes every other station are the real reasons for the DJ being dismissed. Fair enough, The Dream Team – leading lights on that scene – have been given further airtime (albeit in the evening), but the decision to scrap quality dance music in the daytime for more pop, which can be found on every other London radio station, is simply not good enough.

Until now word hadn't reached the masses of this drama. But we can all hear that dinosaurs like Cher have been added to the playlist instead of records that are massive at London institutions such as The Lick and Twice As Nice. Admittedly, the garage scene isn't producing the number of classics it was 18 months ago, but Jackson also hammered Stardust, Mousse T and Faithless and did support the credible end of commercial dance. And as far as the specialist shows are concerned, it gets worse. Soul legend Bob Jones has quit. Paul Trouble has left. Colin Dale has been told to pack his bags. And all to be replaced by what? We're not sure, but such banal pop is what people listen to all day at work. In the evenings, this audience is hooked on television. The record buying spotters in the capital lived off the evening shows. The indie shops made their living from them as a result and this short-term decision has increased the danger of more shops closing.

As a magazine, we're more aware than anybody of pressures to meet targets, but a massive change in direction is often fatal. And the pop market, like any other, is only as good as the music available. All music is cyclical and what goes around, comes around. To jump ship now from dance music is a disastrous move.

And to all the people who lobbied to get this station a legal licence, we feel for you. For all the radio listeners who believe that a favourite DJ leaving a station is like a bereavement in the family, we feel for you too. All in all, this is the biggest diss in dance music's history. And as far as we're concerned, Kiss can Kiss off.

Ben Turner, Editor

Set in 18th Century Italian Gardens, this stunning venue plays host to Renaissance's celebration of seven years of worldwide success.

ROOM 1 ASIA

Carl Cox (3 hour set)
John Digweed
Anthony Pappa
Marcus James



ROOM 2 EUROPE

Paul van Dyk
Dave Seaman
Parks & Wilson
Ian Ossia
Ralphie



ROOM 3 AMERICA

Roger Sanchez
Junior Sanchez
Nigel Dawson
Lee Groves
Adele



ROOM 4 **golden**

Judge Jules
Seb Fontaine
Daniele Davoli
Pete Bromley
Dean Wilson



seventh birthday party

Trentham Gardens, Stoke-On-Trent. 8.30pm - late. Tickets £30.00 plus booking fee.
Saturday 3rd April 1999



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HMV Leeds 1-13 Schofield's Centre
HMV Sheffield 121-123 Pinstone Street

North West
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HMV Chester 48-50 Foregate Street
HMV Liverpool 22-26 Church Street
HMV Manchester 90-100 Market Street

HMV Preston 25-27 Fishergate
HMV Stockport 51-53 Merseyway

Midlands & Central
HMV Birmingham 38 High Street
Tower Birmingham 5 Corporation Street
HMV Milton Keynes 78 Midsummers Arcade
HMV Oxford 44-45 Cornmarket Street

London
HMV Trocadero Centre, Coventry Street
HMV Oxford Circus 150 Oxford Street
HMV Oxford Street 363 Oxford Street
Tower Camden 162 Camden High Street
Tower Piccadilly 1 Piccadilly Circus
Tower Queensway Whiteleys Centre, Queensway
Waitrose Bromley 45 Masons Hill
Waitrose Finchley 73 Ballards Centre

Bentalls Kingston Theatre Desk, Kingston Store
Camden Ticket Shop 5 The Parkway, Camden
Dorchester Hotel Park Lane, London
Gardners Newsagents 48 High Street, Walthamstow
London Tourist Board Victoria Station, London

South
HMV Brighton 61-62 Western Road
The Brighton Centre Kings Road, Brighton
Waitrose Salisbury Church Way West

WARM UP

Coming up, going out, staying in

Contributors: Angus Batey, Kevin Braddock, Bill Brewster, Rob Da Bank, Mark Kavanagh, Jeff Lorez, Tom Mugridge, Frank Tope, Ben Turner, Emma Warren, Ben Willmott

Tidy Trax

The best hard house label in the world? 27,000 Trade fans can't be wrong. Keep it tidy



I'M the ears, Andy Pickles is the shoulders and Paul Janes is the hands." So says the enthusiastic and ambitious "Amadeus Mozart" of Tidy Trax of its three owners. They set up the label in 1995, following a number of disheartening experiences with major record companies. "We shared a passion for hard house and wanted to put our records out on a label with a strong identity and logo like Hooj Choons, a label that people associate with quality."

The trio's brand of tough and pumping house was championed by DJs like the late Tony De Vit. "It was a dream come true getting our records played at Trade," recalls Amadeus – quite some accolade from a man we last heard of performing operas to the crowned heads of Europe. A string of successful singles released under pseudonyms like UK Gold, The Benedict Brothers and Hyperlogic helped build up a large and loyal fan base.

"We set up Untidy Trax to release slower, housier stuff with wider appeal. Ironically, when 'Untidy Dubs Volume One' came out, the Trade DJs were the first on its case." The success of lead cut "Funky Groove" was followed by a hectic 12 months of remix work, during which time Tidy Trax became the world's leading hard house imprint.

"Our Tidyman logo is now well established. Our Trade subsidiary clocked up 27,000 sales with its first EP, and we sold nearly that many copies of the Signum single on Tidy, too."

The trio have nine new singles ready for release and have just inked a deal with Run DMC remix whizz kid Jason Nevins, who'll be putting out Tidy Trax in America.

With another compilation in the offing and the remix offers still flooding in, you wonder how they keep track of everything.

"We each have our strong points. I look after A&R, that's why I'm the ears. Andy's the shoulders because he makes the major financial decisions, and Paul's the hands because he's a wizard with the technical end of things in the studio." Rock me, Amadeus.

(MIK)

pic JAMIE BAKER





uppers & downers

Muzik's guide to modern clubbing

Uppers

- ❑ **The TLC album** – we've seen the shape of 21st Century r&b and it's looking rather foxy
- ❑ **"Sex And The City"** – saucy new sitcom action from New York, with swearing and everything. Set to be massive
- ❑ **Basement Jaxx's "Jump 'n' Shout"** – causing mayhem and bringing back ragga house big style for 1999
- ❑ **Sensible orthopaedic shoes** taking over for boys and girls – never has a generation's posture been so good
- ❑ **Danny Tenaglia** – back in Britain for the Homelands festival. Get your ticket now!
- ❑ **Casio Futurist watches** – classic digital retro style going for a song in Argos
- ❑ **UNKLE live** – surprisingly good. We came to mock, we stayed to marvel
- ❑ **Sasha and Digweed** – back on tour this month. After Sasha tore up Basics we can't wait
- ❑ **"Slap A Spice Girl"** – the popstar-punching website of the moment. It does exactly what it says on the tin
- ❑ **Ibiza in January** – chilled not chilly. Gorgeous weather, superb food, Pacha's still open and no tops-off ravers

Downers

- ❑ **MC Tunes and 808 State's "The Only Rhyme That Bites"** getting re-released – should have called it "The Only One That's Shite"
- ❑ **£150 a ticket** to go clubbing on the millennium New Year's Eve. Spend it with your mum instead
- ❑ **Millennium bug worriers** – c'mon everybody – we've still got over 10 months to live it up before we're reduced to a primitive hunter-gatherer state
- ❑ **Getting acne at the age of 25** – very rum
- ❑ **People who leave whole dance tunes on their ansaphones** cos they think it's cool. You're not cool, you're a twat
- ❑ **Using a hands-free mobile** and everyone thinking you're a mumbling care-in-the-community case
- ❑ **Paul Hartnoll's long hair** – less like a techno pioneer, more like a fat cavalier
- ❑ **Zoe Ball banging on** about shagging Norman Cook. Deeply embarrassing for all concerned. What must your nice old dad think?
- ❑ **Pulling in clubs** – well, you wouldn't buy a car at 2am in the dark, now would you?
- ❑ **DJs playing via ISDN link-ups** – always, always, always shit. Might as well pop on a mix tape. Radio 1 be warned



Cox On His Box

Jersey, Croatia, Will Smith and New Year's Eve in LA. Another month in the life of Carl Cox

AFTER two weeks off because of my health, this was comeback month. My first comeback gig was in Jersey at Madisons, but the people in Jersey didn't know if I was going to be there or not. People were selling their tickets because they didn't think I was coming, then having to rebuy them when they heard I actually was. By which time they were apparently going for £30-£40!

Being away for two weeks solid and coming back was sometimes overwhelming. Especially as my bloody record box didn't turn up. All I had to DJ with was my shoulder bag of tunes and some I borrowed off Eric Powell, who was on before me.

A couple of gigs in Cannes and Albufeira on the Portuguese Algarve, a day off and then back to London to play for Will Smith at the after party for the premiere of "Enemy Of The State". Most of the people were from the film industry and I had to try and create some sort of party, which was very difficult considering that Will had just done a half-hour live show with his old partner, Jazzy Jeff. Didn't get to meet him though. I did meet Mel B though, who was enjoying it. She came over to say she liked my set and I didn't recognise her cos she had a catsuit on and her hair tied back. Call me a professional - too busy on the job to notice! I even missed the film itself - too tied up with radio stuff. On the subject of which, I'm doing another 12 Essential Mixes this year. It's still "A Worldwide Agenda" but based more on the reasons why I'm in each place. So you'll get more information on the clubs and the cities. Should be interesting. Tune in.

Right on the bone of Christmas, I finally played in Croatia. I've been wanting to play there for years now. There was a massive party organised there a few years ago, but the war put a stop to it. When I got there, it



didn't seem war-torn at all. Far from it. Zagreb was hot, nearly 70 degrees. It's a beautiful city - as you drive in, you can see the mountains on one side, and on the other, the sea with all these tiny islands dotted along. Sadly just an in and out visit. But they were right into their proper English techno - your Billy Nasty, Trevor

Rockliffe and Dave Angel. A place to be reckoned with.

Came back from Croatia, and drove straight to St Austell in Cornwall for a Radio 1 broadcast. I played from 10pm till midnight, the finale gig of the year for my Essential Mixes. I finished at 1.50am, they downloaded the whole thing, tidied it up and it was pre-produced 10 minutes later for a broadcast. So all the kids coming out of the gig turned on their radios and bang! Action replay!

Spent Christmas at home. Then I shot off to Los Angeles for four days. Played the biggest New Year's Eve party LA has ever seen. 15,000 people at a stadium with an indoor and outdoor arena.

They had four different rooms - a hardcore one with all the Rotterdam crew, one with all the top Chicago boys, me in the main room. Awesome. They even flashed up the countdown on the giant scoreboard.

Here's to a great 1999. See ya next month.

Carl Cox

Carl Cox's Top 10 For February

- 1 UNDERWORLD "King Of Snake" (JBO)
- 2 CARI LEKEBUSCH "Funk Tee" (Acknowledgement)
- 3 DUTCH LIQUID "Funk E" (STW Records)
- 4 A SMALL PHATT ONE "Music For Push Chairs" (Very Limited)
- 5 ADAM BEYER & MARCO COROLA "Drum Code 16" (white label)
- 6 CARI LEKEBUSCH "Punkte Latino" (white label)
- 7 CHOPPER "7 Hours In A Bathroom" (Neo)
- 8 CONGA SQUAD "After Hours" (Rotating Speakers)
- 9 SEVENTH GATE "Route 4" (Rotation)
- 10 DJ STEW "123" (Funk Fresh Records)



Big Mouth

Quotes Of The Month

"He wears crap clothes and makes shit music. But he's an animal in bed."

Zoe Ball on... Guess who?

"Hopefully, by next year, we'll have sold loads of albums and I'll be sitting on a beach somewhere saying, 'Music? What music?' I'm into stocks and shares these days'."

Simon Ratcliffe of Basement Jaxx takes the Deep Dish approach to music

"When I first heard the track, I thought it was garbage. I thought, 'Surely this isn't the track they're going to use? They're taking the piss, right?'"

Crooner Tony Christie on All Seeing I's Top Ten hit "Walk Like A Panther"

"I can take a kid earning £150 a week and turn them into a multi-millionaire. If that's exploitation, I bet you I could find 400 people in this street right now who would queue up to be exploited. I make people millionaires, that's my job."

Pete "ex Stock Aitken &" Waterman

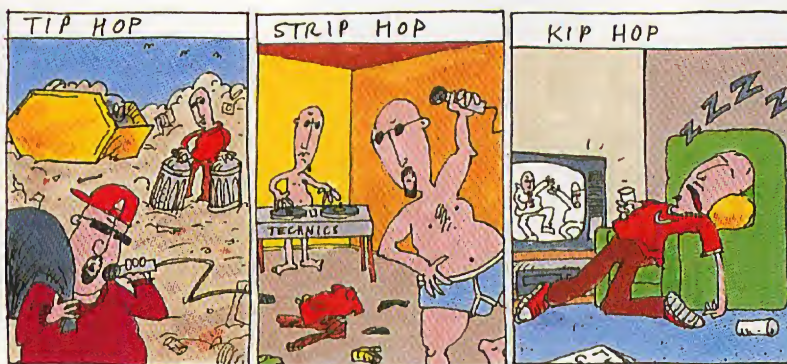
"These musicians experience the liberation of their cerebral worlds as something that brings peace and salvation. The anti-hermetic and anti-autistic aspects of the DJ culture remove the self-tormenting aspects of their journey within."

Ulf Poschardt on the Bristol sound of Massive Attack, from his book "DJ Culture". You what, mate?

"I was a dancer once on 'Hotel Babylon'. Dani Behr was DJing, warming up for the dancers. I hope she's improved on her mixing now she's charging for her efforts."

Anne Savage lives up to her surname

by Beach
HIP HOP STYLES THAT NEVER TOOK OFF





DMX

Rap's dark star reckons he's sold his soul to the devil

AS RAP reaches new commercial heights, the parade of superstars becomes ever longer. But in the present pantheon of hip hop heroes, they don't come much bigger than DMX.

A veteran of the New York mix tape scene, DMX was already smoking when Def Jam released his debut album, "It's Dark And Hell Is Hot", last summer. It went straight in to the Billboard charts at Number One. The follow-up, "Flesh Of My Flesh, Blood Of My Blood", replicated the Number One-in-the-first-week feat, the only artist ever to go straight in at the top with two albums in the same year.

29-year-old Earl Simmons, a native of the Yonkers district of New York, is a living link from the rappers of today to the blues singers of the depression years. Like the fabled bluesman Robert Johnson, Simmons claims to have sold his soul to the devil. And on tracks like the new album's awesome "Coming From" you can practically hear the ghosts of sharecroppers and the sons of slaves stalking the corridors of Dark Man X's mind.

"I think of myself as a dark star," he told US rap mag "The Source" recently. "A dark star is always contradictory." "Flesh Of My Flesh"'s first lyrics might be "I got blood on my hands and there's no remorse/I got blood on my dick cos I fucked a corpse/I'm a nasty nigga", but X still closes his shows with a prayer to God to protect both him and his audience against the power of evil. Fittingly, Marilyn Manson guests on the album.

There's a hint of Tupac about DMX, and American audiences identify with the loner whose only real friends as a child were the pitbull terriers he rescued and bred. An asthmatic, DMX's growling vocal style – somewhere between Busta Rhymes and Tom Waits – has helped define him as an individual in an industry overrun with lowest-common-denominator mediocrity.

So will DMX enjoy the same sort of success in Britain? He would be the first of this sub-genre of heart-on-the-line post-gangsta emcees to make it if he did. DMX could yet spearhead the hip hop/goth crossover. Rap for Radiohead fans – now there's a thought. (AB)

'Flesh Of My Flesh, Blood Of My Blood' is out now on Def Jam

WARM UP

DJ OF THE MONTH

DJ MARKY

Meet Marky: he started DJing when he was 10, he's Brazilian and jungle DJs from Bryan Gee to Hype reckon he's the freshest DJ they've ever heard

When and where were you born?

I was born in São Paulo, Brazil on 14 June 1973.

How did you start DJing?

I started DJing when I was 10 years old. I've always had a lot of musical influences in my family – my Dad is a massive samba and bossa nova artist in Brazil so it was natural to want to play.

What was the first record you ever bought?

Malcolm McLaren's "Buffalo Girls" was the first I remember buying in 1982.

And the last?

"Test 5" by Dillinja.

Where do you buy your records?

I come to London to buy records in Black Market and Section 5. The set-up in Brazil is more complicated. I have to tell the shops what I want and they buy them in. It costs about £20 for a 12-inch.

Which record never leaves your box?

Andy C's "Sound In Motion".

Why?

Because it's fucking good.

Fair enough. Where do you go clubbing when you're not behind the decks?

I don't go clubbing. We just hang out at my house and have a party. I don't go out to hear other DJs in Brazil because I only like what I play.

Aren't there any other good jungle clubs in São Paulo?

There are a few: my residency at the L.O.V.E. club and some other parties on the outskirts.

Describe your mixing style.

I like to let the music do the talking, but I am more creative than just mixing one record into another. I like mixing two tracks continuously and I play with the frequencies a lot. I also scratch over most of the records. DJ Hype's style is an influence.

Strengths and weaknesses?

My strength is probably whipping up a crowd and rewinding when they like a track. My weakness is that if the reaction isn't great I can get down and not perform.

Favourite labels?

V, Ram, Renegade Hardware, Tru Playaz, Test, Prototype, Full Cycle and Virus.

Favourite DJs?

Bryan Gee, Kemistry & Storm, Doc Scott and Hype.

Favourite clubs to play?

L.O.V.E. in Brazil and Movement in London.

What would be your dream line-up?

Dave Angel, Basement Jaxx, Doc Scott, Andy C, Bryan Gee and Patife, who is a brilliant Brazilian DJ.

Do you dance when you're playing?

Yeah, I love to jump up and down when I'm playing.

What would you do if you weren't DJing?

I'd be a fireman. I've always wanted to do that.

What can we expect from DJ Marky in 1999?

I'll be back in London on the V Recordings tour in Spring. I've got some productions coming out and I've been made international resident at Movement.

pic DEBBIE BRAGG

DJ Marky's Top Ten

- 1 **FUNKTION REMIX** Ed Rush & Optical (V)
- 2 **CHASE SCENE** Trilogy (Ram)
- 3 **BRASIL REMIX** John B (dub plate)
- 4 **DISAPPEAR** Zinc & Hype (Tru Playaz promo)
- 5 **CONTORTION** Usual Suspects (Renegade Hardware)
- 6 **BLUE MONDAY** (OPTICAL REMIX) Orgy (FIII)
- 7 **MIND WEAVES** Source Direct (Science)
- 8 **TERMINAL 1** Trilogy (Ram)
- 9 **CLEAR SKYZ** DJ Die (Full Cycle)
- 10 **AUTUMN** Die (V)



PIC MIKE DIVER

Check Your Head

Slipping stars under the interrogation grill and lightly toasting them

This month: *Leila*

According to your album title, you "Like Weather". Who's your favourite weatherman? They're all quite sweet. Every time they get it wrong it reminds me why I called the album what I did. You've recently covered a song from the musical "Jesus Christ Superstar". Why?

It's the song sung by Judas. The lyrics sum up our culture of idolatry - we make gods of everything and then shit on them. Tim Rice - he rules!

If you could ask any person, alive or dead, to appear on one of your records, who would it be?

Life is like chemicals - two harmless chemicals mixed together can explode, or two powerful chemicals can nullify each other's effects. So there are people you like, but you couldn't necessarily work with them.

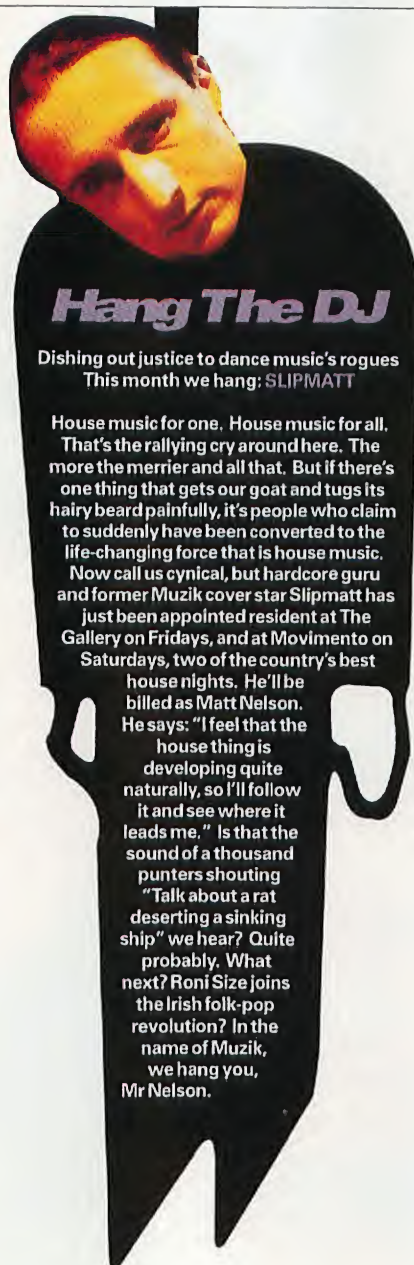
If you were asked, would you play at Prince Edward and Sophie Rhys-Jones' wedding? Fuckin' right! I'd get a right feed in and look at their lovely gardens. I don't discriminate. If they treated me like a cunt I'd be a cunt back, but I wouldn't sabotage it - I'd rather sabotage music industry events.

What is the strangest thing you have ever seen? It's all strange! Life is full of synchronicity. When I was at boarding school in Kent I saw God - he was about 15 feet tall and looked like Father Christmas. Intense!

Is death the end? I believe in other realms. After death is just one of the places where they become more apparent.

Is that Chopper bicycle really welded to your arse? That's a picture from when I was eight or nine, when I lived in Iran. It's such a cool bike I thought I'd use the picture on the album to make all the boys jealous. (TM)

If *Leila's* "Jesus Christ Superstar" cover ever comes out, it will be on *Rephlex*. Tim Rice permitting



Hang The DJ

Dishing out justice to dance music's rogues
This month we hang: SLIPMATT

House music for one. House music for all. That's the rallying cry around here. The more the merrier and all that. But if there's one thing that gets our goat and tugs its hairy beard painfully, it's people who claim to suddenly have been converted to the life-changing force that is house music. Now call us cynical, but hardcore guru and former Muzik cover star Slipmatt has just been appointed resident at The Gallery on Fridays, and at Movimento on Saturdays, two of the country's best

house nights. He'll be billed as Matt Nelson. He says: "I feel that the house thing is developing quite naturally, so I'll follow it and see where it leads me." Is that the sound of a thousand punters shouting "Talk about a rat deserting a sinking ship" we hear? Quite probably. What next? Roni Size joins the Irish folk-pop revolution? In the name of Muzik, we hang you, Mr Nelson.



Postcard From Sydney

Lorna Clarkson gets the tinnies in and goes underground down under, mate

THE other end of the world it may literally be, but Sydney has always had a healthy club scene. Once past the obvious tourist traps of touring UK DJs (you're abroad, go local!) and 'avin'-it-large-in-Bondi bollocks you will find more than enough Sydney jocks willing and able to rock your thongs off. Club 77's Kooky is a long running favourite with resident DJs Gemma and Johnnie dedicated to promoting indigenous electronic talent. Its all inclusive door policy ensures a full spectrum of glitter girls and fashion freaks keeping the dancefloor moving in the right direction.

Phil Smart and Sugar Ray promote and DJ at some of the most rocking events in town and have gone a long way in developing the Sydney "sound" of eclectic funkiness with a rock & roll attitude, best displayed at their hard 'n' funky Friday-nighter Tweekin' and newly launched Saturday night The Project. And don't think Sydneysiders rest on the Sabbath. Sunday nights see Stephen Alkins and Ben Drayton whip up the local gay clubbing community into a tribal disco breakbeat frenzy at Sydney's brand new 2-3,000 capacity venue Home, while down at The Globe the deeper sounds of house and electronica are explored by Simon Caldwell, Ken Cloud and Phil Smart at The Deep End.

Sydney still sees an influx of touring DJs and artists but after years of looking abroad for influences, it's finally finding its feet and trusting its own instincts. Labels like Thunk (look out for the "Inbred EP") and Gulp (check out Friendly's "Hello Bellybutton") are already finding recognition in the UK with John Digweed including tracks on his "Global Underground" mix album. Sydney has the Olympics, it has the weather and definitely has the talent. It may be at the arse end of the world but it's also got a damn good view of what's going on.

The Playpen

MATT McEWAN bunks off *Double Physics* to check out this month's biggest video & computer games

Warzone 2100

(PC/Playstation, Eidos, £39.99/£44.99)

WHAT'S IT ALL ABOUT? The best 3D strategy shoot-em-up yet. Yes, better than "C&C" I Everything about this game is great: the tanks, the strategy, the AI, the graphics. The lot, basically.

SKILL LEVEL: Seems virtually impossible when you read the manual but the point and click nature soon irons out any spatial difficulties involving your brain and your thumbs.

FUN LEVEL: Best is ordering your units to "Do or Die" so they can't chicken out when the going gets tough.

THUMBS UP: Loved it. If you became hyperactive over any previous game with this format, this will send you into A&E.

THUMBS DOWN: Linking Playstations is a pain in the arse. ★★★★★

Heavy Gear II

(PC/Playstation, £44.99)

WHAT'S IT ALL ABOUT? A "Robocop" future. You're a commander of an elite force taking your units on to a particularly fast and vicious explosive victory. That's the plan anyway. Very fast and highly detailed.



SKILL LEVEL: Quite hard, but once mastered, moving the beast-like machines that are Heavy Gear seems as natural as say, driving a JCB.

FUN LEVEL: High. There's loads of satisfaction from stalking an enemy base and wiping it out.

THUMBS UP: It's another world in computer form.

THUMBS DOWN: It does take a while to get into but perseverance will pay off. ★★★★★

Pool Shark

(PC/Playstation Gremlin, £39.99)

WHAT'S IT ALL ABOUT? Pool, fool! A whole world of green baize with 10 fully 3D pool rooms complete with dudes, hustlers, broads and kids bunking off school.

SKILL LEVEL: Whether you're a complete beginner or fancy yourself as Paul Newman in "The Hustler", there's a level here for everyone.

FUN LEVEL: Setting up a tournament gives an edge to the ball and pocket proceedings and it's amusing but not clever to watch yourself miscue and chip the ball off the table.

THUMBS UP: It's very realistic and the choice of opponents play like they were born in a pool hall.

THUMBS DOWN: Perhaps only for the true pool addict. ★★★



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February 2nd: PROGRESS PARTY - Pete & Russell. **February 19th:** Paul Oakenfold, Mark Lewis.
February 26th: Jeremy Healey, Satoshi Tommie. **March 5th:** Boy George. PHONE :- 0116 233 4788

LAUNCH APRIL 3rd

MAIN ROOM: PAUL OAKENFOLD, DAVID MORALES (TBC), JO MILLS & GEORDIE GUNTER *LIVE*
RED ZONE: TERRY FARLEY, PETE HELLER, ROCKY & DIESEL, SMOKING JO
ALTERNATIVE ROOM: DEREK DAHLARGE, BARRY ASHWORTH (DUB PISTOLS),
SEAN CAMPBELL (PACHA, IBIZA)

APRIL 10th

MAIN ROOM: JOHN DIGWEED, ROGER SANCHEZ & DANNY HOWES
RED ZONE: CJ MACKINTOSH, DAVID CAMACHIO, AL MACKENZIE & JO MILLS
ALTERNATIVE ROOM: MUZIK MA, BEDROOM BEDLAMS

APRIL 17th

MAIN ROOM: JEREMY HEALY, CHRIS & JAMES, CLIVE HENRY
RED ZONE: DANNY RAMPLING, JON THE PLEASED WIMMEN
ALTERNATIVE ROOM: TBC

APRIL 24th

MAIN ROOM: CLOCKWORK ORANGE, BRANDON BLOCK & ANDY MANSTON
RED ZONE: DEREK CARTER, 4 HOUR SET JO MILLS
ALTERNATIVE ROOM: STRIPEY & DAVE JARVIS

MAY 1st

MAIN ROOM: TALL PAUL, ERIC MORRILLO, DARREN STOKES (TINN TIN OUT) & MATT CASSARS
RED ZONE: TRANSATLANTIC TOUR, DY DISCIPLE & TONY WALKER, JO MILLS
ALTERNATIVE ROOM: TBC

MAY 8th CLUBAVISION TOUR

MAIN ROOM: NICK WARREN, GUY ORNADELL & STEVE TOMAS
RED ZONE: DARREN EMERSON (UNDERWORLD), JO MILLS & ASHLEY BEADLE
ALTERNATIVE ROOM: DEAN THATCHER

MAY 15th

MAIN ROOM: BRANDON BLOCK & JO MILLS
RED ZONE: NORMAN JAY & PHAT PHIL COOPER
ALTERNATIVE ROOM: BEDROOM BEDLAMS

MAY 22nd

MAIN ROOM: DEEP DISH (TBC), WASHINGTON DC, HAYES DANEILLE DICHIO
RED ZONE: JO MILLS, ALAN TOMPSON (TRADE) & TIM WEBSTER (INDULGE)
ALTERNATIVE ROOM: BOY GEORGE & MARK MOORE

MAY 29th MINISTRY OF SOUND

MAIN ROOM: ERIC MORRILLO
RED ZONE: JO MILLS, PHIL PERRY & KENNY HALKES
ALTERNATIVE ROOM: MUZIK MAG & BEDROOM BEDLAMS



The MUZIK BOX

Pioneer PRO SOUND

It's the toons we like. 10 of them

ARMAND VAN HELDEN - "Flowers" (bootleg)
Another sublime winner from the man like Van.

DJ CLUE FEATURING MISSY ELLIOT & NICOLE WRAY - "I Like Control" (from the Def Jam LP, "The Professional")

It's a slam-bam party jam from hip hop's funkiest. This month anyway.

DANNY TENAGLIA - "Athens" (Global Underground mix album)
Still taking NY house to dark corners others fear to mix in.

TLC - "Silly Ho" (La'Face Promo)
R&B with techno streaks from the forthcoming album.

KLUTE - "Blood Rich"/"Got Any Breaks" (Certificate 18)
Jazzy jungle that gets better the slower you play it.

STEVE REICH - "Music For 18 Musicians (Coldcut Remix)" (Coalition)
Ambient hero meets cut-up kings. Chilly like Polar Pops.

ROOTS MANUVA - "Juggle Tings Proper" (Big Dada)
At last - a British rapper to take on the world. Get dark.

UNDERWORLD - "Beaucoup Fish" (Junior/V2)
Merci boys. Another classic.

LAURYN HILL - "Ex-Factor (Massive Attack Remix)" (Columbia)
Outstanding album cut gets the dark and melancholic treatment.

NORM TALLEY - "The Nu Tonik EP" (Chisel, USA)
Hazy, fuzzy techno from a name to watch.

All tracks listened to on Pioneer equipment

Dancefloor Warfare

Conflicts in clubland.

This month: Man versus machine as Big Beat Boutique's Cut La Roc takes on Konami's Hiphopmania arcade game



Hiphopmania

Appearance: Lurid, flashing, whirling, cash-guzzling arcade game promising "a real-time dance music game, hard and fat. That's Hiphopmania. It's too cool!" And at £1 a throw, it'd better be...

Age: 6 months
Source Of Beef: Available in arcades and soon on home consoles, Hiphopmania is massively popular in Japan and threatens to out-perform professional DJs, thus making clubbing itself obsolete! Possibly!
Technical Spec: To operate, simply choose between a selection of dance styles (hip hop, techno, house, rave or, ahem, ska) and punch buttons or scratch the turntable according to a "tune" of the computer's choosing, Simon Says-style.

Battle Performance: Almost outdoes Skint's plucky contender with fiendishly tricky patterns. Its musical selection, however, proves to be sorely wanting. The Techno level's soundtrack, for example, is entitled "Overdoser" and is by an artist who needs no introduction, Mirak. And it's completely and utterly terrible.
Final Score: No points (this being a one-player match), but it's the best part of a tenner to the good.

A tenner of our money, we hasten to add...



Cut La Roc

Appearance: Cheeky South Coast scally often observed loitering in front of the counter at Black Market Records with glazed expression and rapidly deflating wallet.

Age: 27
Source Of Beef: Cut La Roc is Skint's resident cut 'n' scratch wizard, for whom there is no superior under the sun. That machine over there reckons itself. And frankly, it's taking the piss.

Technical Spec: To operate, simply pump full of drugs and alcohol, boot Norman Cook off the decks, point him in the direction of the dancefloor, step back and watch as hands, needles and vinyl merge into an impenetrable fog of wicky-wicky scratch magic.

Battle Performance: To war! La Roc scores hugely with dazzling performances on hip hop, house and breakbeat levels, though the arcane complexities of the drum & bass level prove more than a match for him. Best leave that to the sniffling schoolkids congregating in the arcade. After all, quick wrist action comes naturally to them...

Final Score: An admirable 1875 points for the Roc star, though repetitive strain injury could also be on the cards for our Brightonian contender...

The verdict: Computers taking over the world? Not with such a laughable selection of music, poorly-rendered graphics of zany dancing rastas and kindergarten-level entertainment factor you don't. Hiphopmania's good for a few yuks, but rest easy, DJs of the world - the future of DJing is still very much in your hands! Not to mention your wrists! (KB)



Sleeve It Out

The how, where and why of exterior decoration

This month: **Fatboy Slim** - "You've Come A Long Way Baby" (Skint)

NORMAN Cook before The Housemartins put him on a diet of gruel and cold cabbage to improve his image? Just who is the mysterious youth of gargantuan girth and no shame who graces the cover of the Fatboy Slim album? We asked the album's designer, Hamish Makgill from Brighton's Red Design, to sort out the mystery for us:

"The photo was actually taken from Fête De Gross, a festival for fat people in America in the Seventies. Norman saw it, I think in a newspaper and we finally tracked it down to a French photographer. Norman wanted to latch onto it as an image, so we used his face for 'Rockafeller Skank', and then his midriff for 'Gangster Trippin', then the whole image for the album. The other stuff is from a load of images of San Francisco. Norman's quite keen on the Californian aspect because his music's got this sort of West Coast surf sound. We don't actually know who the fat guy is, though. We're just hoping he's slimmed down and too embarrassed to sue. Having said that, we had to use a different cover for the American release, because he could still have sued us there. I don't think we'll use him again now we've had the whole photo on. After about 140 hours of staring at him, I've had quite enough of him!" (CB)

Scores on the doors

Ever been duffed up by a bouncer? Had cloakroom staff laugh in your face? Last month, the British Standards Institute announced it is finally to introduce a code of standards for all bouncers and door staff. Contributions were invited from outside parties. We couldn't resist a few suggestions. Muzik demands bouncers should:

1. Dress as New York hotel porters, offer to take your coat and park your car round the back. Then take you home later when you're too nutter to stand, let alone drive.
2. Have a selection of hot beverages available at all times to administer to people while they're freezing their knackers off in the queue.
3. Utter words other than "No", "We're closed" and "You must die".
4. Replace puffa jackets with orange robes and sandals to create an impression of calm and serenity.

5. Have pecks.
6. Any bouncers (and we know you do it) flogging Shite-O-Lax or pure Aspro-Clear cut with 0.0024% cocaine to be made to take their entire supply in one go. Up the arse.
7. Security firms to employ philosophy graduates to convince unruly punters of their ontological insignificance.
8. Stop grunting.
9. Learn and use the following phrases regularly:
 - "You're name's not down. Oh, my mistake."
 - "I love you, I'm having the best night of my life, the music's just amazing, you're my best friend..."
 - "No locks on the cubicles, you say? I'll call the chippy in straight away."
10. Bouncers transgressing the above rules will be made to dress up like Shirley Temple and provide executive relief to Mike Manumission for 48 hours. (KB/TM)



Curtis

The French revolution continues with the new sound of the suburbs



I'M not much of a talker," apologises Fabien Lefrancois, aka Curtis, shortly after giving us a half-hour ear-bashing on every subject from abusing samplers to living in a dull Parisian suburb.

Perhaps the 24-year-old doesn't get out enough? "Well, there's nothing to do in the suburbs, no clubs. It's all pop culture around here," he moans. "Actually, my music's based on this urban atmosphere."

Listening to his debut album "Grand Hotel", you'd be forgiven for imagining that "urban atmosphere" as, well, a grand hotel full of petite French beauties shimmying to Prince and Daft Punk jamming in a rococo ballroom at four in the morning. It's sexy, free-flowing and draws on so many styles it's like watching a malfunctioning jukebox filled with all your favourite records.

"Very electro funk," Curtis suggests as a modestly understated description of his style. A sound so layered that if you asked Curtis to make his ideal compilation tape one side might include The Specials, The Jam, Tamla Motown, Funkadelic and Prince and flipping over you could find The Orb and Orbital sitting next to S'Express, Masters At Work and Jeff Mills.

Despite his obvious passion for dance music, Curtis says he's "not really influenced by house music at all," and refutes allegations that his debut album of twisted beats would indeed get toes tapping on the dancefloor. Go a step further and tell Curtis that Deep Dish are huge fans of his funk-spattered breaks and he'll be surprised, maybe even flattered. "I just make music in my old bedroom. It's not a big deal," he deadpans.

Perhaps the most surprising fact about "Grand Hotel" is that it contains only four or five samples. "I don't use a sampler to make music," boasts Curtis. "A sampler should enrich music, but too many people are satisfied with stealing simple loops." Listen to any Curtis production and indeed you can hear him strumming guitars, tinkling ivories and generally breaking the first rule of dance music and creating sounds himself. Whatever next? "Well, 'Grand Hotel' is already dated for me. I need to get another album out." And so say all of us. (RDB)

pic JAMIE BAKER

The single 'Superstar Dog' is out now and 'Grand Hotel' is out in March on Platinum/Omnisonus





Yellow out of register



SMOKING CAUSES HEART DISEASE

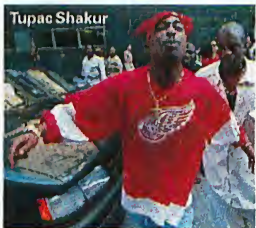
Chief Medical Officers' Warning
6mg Tar 0.5mg Nicotine

History Repeating

Bashing open the vaults of history

This Month: February 1995

STATESIDE rapper **Tupac Shakur** is found guilty of sexually assaulting a fan and sentenced to between 18 months and four-and-a-half years in prison by the State Supreme Court. The sentence arose from an incident in November



1993 between a 21-year-old Brooklyn girl and the 23-year-old rap star... The **Bank Of England** admit defeat after their attempts to put together a rescue package for Britain's oldest bank, Barings, fail. A 26-year-old trader called **Nick Leeson** is discovered to have generated (and hidden) total losses of £620m which caused the collapse... **House of Pain's** tour of Ireland ends in disarray and cancellations as **Everlast** fails to show for a concert in Limerick... "The Bomb (These Sounds Fall Into My Mind)" by the **Bucketheads** finally gets a UK release by Positiva... **Tricky's** debut album "**Maxinquaye**" is released to hyperbole in the press, whilst erstwhile collaborators **Massive Attack** release the "Massive Attack Versus Mad Professor" album... **A Guy Called Gerald's** "Black Secret Technology" has reviewers in a lather, too... In Brighton, indie Loaded announces the launch of a new label called **Skint**. With three acts on its initial roster – **Fatboy Slim**, **Arthur** and **Hipoptimist** – label manager **Damian Harris** says



"We haven't got any idea how it's going to develop, but it's going to be abstract and experimental"... The battle to sign **Mo'Wax** to a major label heats up as A&M enter the fray... On the A&R merry-go-round, **Judge Jules** joins Mercury to set up Manifesto... The pop charts are awash with some of the worst dance records ever committed to vinyl: "Cotton-Eye Joe" by Rednex, "Set Me Free" by N Trance, MC Sar and

Real McCoy's "Run Away", Perfecto All-Stars' "Reach Up (Papa's Gotta Brand New Pigbag)"... On the underground scene, clubs like **Voodoo** in Liverpool, **Bugged Out** in Manchester and **Open All Hours** in London are giving people a place to hear the vaunted intelligent techno much talked about in the press... "Don't Laugh" by **Winx** is causing ripples here, too. Its producer, a Philly DJ called **Josh Wink**, also has another release out this month: "**A Higher State of Consciousness**". Apparently, it's quite good... This month's new genre is hardbag, a term Darren Stokes of **Tin Tin Out** uses to describe their single, "Always", while Alan Russell tells the world about something called **Nu-Soul**. Now whatever did happen to that? (BB)

Double Egg



Bryan Brown from the Citroen adverts

Orde Mickle from Slam Organisation

Sent in by David Alvarado

WIN!

"Lock Stock & Two Smoking Barrels" videos & soundtracks

IT was the best British film of last year. No, make that the best film of last year. "Lock Stock And Two Smoking Barrels" had it all: funky East End gangsters, gritty violence, killer script and a soundtrack that would have Scorsese tapping his clapper-board. Oh, and Vinnie Jones. No wonder it cleaned up at the cinemas.

Now it's coming out through Polygram Video to both buy and rent on March 1, so you can replay every last frame as often as you like. Or, if you're one of the six people who never saw it, finally see what you've been missing. We've got five copies of the film to give away, along with five copies of the CD soundtrack.

To win, just tell us which of these football clubs Vinnie Jones has never played for:

(a) Wimbledon (b) Spartak Moscow (c) QPR

Mark your entry "Lock Stock And One Smoking Video Please" and send it on a postcard only to Muzik, IPC, King's Reach Tower, Stamford Street, London SE1 9LS by Friday, March 12.

Winners will be drawn at random. Sorry, but competitions are NOT open to overseas readers. And the editor's decision is final.



WINNERS: TECHNOPOD: Winner: Evelyn Clayton-Harrogate. Runners-Up: Ben Cahill-Halstead, Henry Goodband-Leeds, Dominic Sutton-Sale, Nick Fuller-Middlesbrough, Konstantina Griva-London.

WARMUP

Strange Brew

Ye Gads! Weird happenings in music's messy kitchen. This month: **DISKONO**

Diskono? Who, or what, is that?

A seditious multimedia cabal masquerading as a Scottish record label. So far they've compiled two ultra-limited edition long-playing seven-inch singles and an album – "I'm So Bored Of The USA" – with tracks ranging from Boards Of Canada's sublime electronica to "surf-sample-manipulation" from copyright liberationists Vengloss Advocaat and People Like Us. Virulent noise-meisters V/Vm have attributed their MP3-only track to "DerRICKY BUTCHER May" (geddit?).

They're not taking it very seriously, then?

Yes and no. One Diskono operative, using the name "Raymonde Gange", told us (via e-mail, naturally): "Our artists are part of a growing underground network of anarchists beginning to seize the means of distribution that has made mass media such a monopolist farce." Don't believe it? Then take Wee DJs as an example – they jammed Edinburgh's Forth FM one day last year and replaced chart fodder and fatuous chat with fucked-up noise. All good clean fun.

It all sounds rather infuriating.

Precisely. Diskono want to provoke a reaction from all you passive consumers out there. And to prove it, they will soon be attempting to "exorcise the ugly spirit of record collecting from the face of the planet." How?

"Our wrecking crew will systematically destroy (via the use of hammer, chisel, sledgehammer and knees) 100 of the so-called 'rarest' [electronic records, [early Rephlex, Skam etc and assorted Detroit classics] accompanied by a specially composed piece designed to be played on 100 cash registers." If you want to put



a stop to this insanity, or better still contribute to it, contact Diskono on diskono@lineone.net or check their website at <http://website.lineone.net/~diskono> (TM)

Cheeky Corner

"Everybody's doing the four-wheel drive/C'mon baby do the Mitsubishi" as Kylie Minogue and Lulu once never sang. What with the most popular pills of last year sharing their logo with a certain Japanese all-terrain motor, we wondered what would happen if other car manufacturers lent their seal of approval to disco biscuits. Watch out for these Es coming to a club near you very soon.



2CVs – They'll leave you in a crumpled heap



VW Beetles – You'll know you're on one cos other users will wave and flash at you



Transit Vans – Guaranteed to cut you up



Articulated lorries – They'll probably give you a lift



Land Rovers – Popular in the Home Counties but usually full of shit



Robin Reilants – Leave you seriously wobbly and looking like an invalid



Ford Escorts – Everyone's had one



Mercedes – Careful. Will drive you round the Benz



Skodas – Get you there. Slowly.



Lamborghinis – They come on super-fast and make you throb dangerously

DO USA TAPE



Juan Atkins

Inventor of techno and the man behind Model 500 gives us a peek at some of the tunes that shaped the early Detroit sound



SIDE A

1. Sharon Redd Beat The Street Prelude

Prelude was one of the top disco labels. Me and Derrick [May] had our own mobile DJ unit and we'd play places in Detroit. This was a floorfiller, a top track – wild reactions every time.



2. Tara Butler Feels Good Emergency

Kind of a fun track, with a great electronic bassline. Back in the early days it wasn't like it is now where every DJ plays different tracks. Everyone played this – at the time the idea was just to play all the hottest records that were around. I didn't really have peaks and valleys like I do now.

3. Yazoo Situation Fire

Records like "Feels Good" and Yazoo were all in the same mix. That early Eighties British thing was a big influence on us. Like Depeche Mode's "Get The Balance Right" – I used to play that a lot too.



Yazoo's Alison Moyet and Vince Clarke. Popular on the fringes of techno.

4. Funkadelic One Nation Under A Groove Warner Brothers

I'd been following Funkadelic since elementary school. The sound was unique – totally different from everything else that was going on at the time. Funkadelic were an inspiration for me. I'd use them as a reference point.



5. Funkadelic Knee Deep Warner Brothers

This was the follow-up to "One Nation . . .". They set their standard so high that it was kind of hard to duplicate, but they did it. I've been trying for the longest time to do some sort of collaboration with George Clinton. I would love to have George do vocals on some of my tracks.

6. Tony Lee Reach Up Radar

"Reach Up" was one of my staple tracks. As soon as you heard it, it was *the sound*. It was kind of the same vein as the Sharon Redd track – a D-Train, Colonel Abrams kind of thing.

7. C-Bank One More Shot Next Plateau

What was Shannon's big hit? "Let The Music Play"? Tracks like C-Bank were out two or three years before that – they were kind of a precursor to that Miami freestyle-type sound. Electro with female vocals.

8. Afrika Bambaataa & The Soul Sonic Force Planet Rock Tommy Boy

The first time I heard this I had just released my first record. But my first records were only available in

Detroit. I heard "Planet Rock" in New York and it was kind of a bittersweet thing, y'know. I was glad to hear something like that being played on the radio, but on the sour note I was like, "well, it should have been us". I met Afrika Bambaataa for the first time about a year ago – he's a good guy, but we didn't have too much to say to each other.

9. Kraftwerk

Numbers

Warner Brothers

I froze in my tracks when I heard this. It was on the radio one night and I was like "what is this?". I was making music already, doing totally electronic recordings and the similarities really freaked me out. I used to go to the music store and just play around with the synthesiser. I think it had the same impact on music as the electric guitar did when that was introduced. You could do anything with it – your imagination was the limit.

10. Cybotron

Clear

Fantasy

One of my own and one of my favourite tracks. It's the only really serious electro track. A lot of stuff that came out after it seemed really corny and commercial. But tracks like "Clear" – that was serious stuff. We changed the course of music in Detroit and because of that we shaped the rest of the world's club music.



11. D-Train

You're The One For Me

Prelude

D-Train was a male singer, kinda like Luther Vandross or something. But this could fit into a house or garage set. We used to have what we called "social clubs" in Detroit and the music was post-disco, house music, stuff like that.

SIDE B

12. D-Train

Music

Prelude

This was the follow up to "You're The One" and another hot record from the social clubs. These parties were probably 90% black, with a preppy, snobbish, bourgeois kind of attitude – the pretty people, y'know?

13. Kraftwerk

The Robots

Warner Brothers

It was a totally electronic track and it peaked my interest – I was always a futurist and into science fiction. I went out and tried to find the record and the first thing I came across was "Showroom Dummies" – a picture disc with them looking like mannequins. I was taken all the way with that.

14. Capricorn

Capricorn

label unknown

Back then there were a lot of Italian disco records and a lot of them were electronic. This was another staple track at the social parties. It did have a vocal version but the vocals were awful, man. "Planet Rock" was like that too – I don't like all that loud whoopin' and hollerin' and shit.

15. Kano

Holly Dolly

Emergency

Emergency Records was a New York label that came out of the disco era. A lot of the tracks were licensed. I think Kano were from Europe. They were really electronic – one step away from being the dance music version of Kraftwerk.

16. Kano

I'm Ready

Emergency

This was more of a song but the hook was vocodered. It was a party track, people still play it to this day.

17. Kano

It's A War

Emergency

This was more sinister, darker. "Holly Dolly" and "I'm Ready" were really happy, up, fun songs, this was more in a Giorgio Moroder vein. I used to mix it with Moroder's "The Chase" from "Midnight Express". That was like the perfect mix.

18. Kraftwerk

Pocket Calculator

Warner Brothers

This was *huge* in Detroit. One particular summer – 1980 or 1981 – you could drop "Pocket Calculator" and it would fill the floor. All the black urban stations were playing it. They didn't care if they were white or black or from Germany or Holland or Switzerland or wherever – it was just a fresh new sound.



19. Kraftwerk

Computer World

Warner Brothers

I don't think Warner Brothers realised that Kraftwerk would change the face of urban dance music. They had another artist called Prince who was getting all the platinum promotion, but Kraftwerk were the total opposite of what Minneapolis was all about. The whole electro movement came along and funk just fell by the wayside.

20. Sinnamon

Thanks To You

Becket

Sinnamon was like two or three female singers and it was just a groove, man, just a hook. A lot of these disco tracks would have a dub mix where they'd just use parts from the hook with a lot of echo or whatever.



21. Young & Company

I Like What You Doing To Me

label unknown

This is a real melodic, sexy track which sends a chill down your spine.

22. Transdance

Transdance

label unknown

An Italian import, similar to Kano and all the Emergency stuff. Disco went

over so big in Italy that when disco died, Italy just kept going.

23. Rules To Survive

Looking For Love

label unknown

This, Transdance and Telex, that was like a perfect mix. This track was for the real electronic music lover.

24. Happy Station

Happy Station

label unknown

In Chicago they had DJs like Farley Jackmaster Funk and Bad Boy Bill mixing on the radio, so we would drive to Chicago just to hang out and listen to them. Some of those Chicago Hot Mix 5 tapes would have nothing but Italian imports like this.

25. John Rocca

I Want It To Be Real

Prelude

A spin off from that Arthur Baker thing, when he was mixing New Order and Freeez. This made everyone go crazy.

Model 500's 'Mind & Body' is released on R&S on March 1

interview TOM MUGRIDGE

win

There's only one copy of this tape, and there will only ever be one. It could be yours – all you need to do is answer this simple question:

Juan Atkins invented which musical genre?

(a) folk (b) skiffle (c) techno (d) Balinese gamelan

Answers to Juan Atkins – Do Us A Tape, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS

SAINTS & SINNERS

This month's guide to the heroes and halfwits in the world of dance music



MURK

Djing at Misdemeanours recently, Miami's Funky Green Dogs had their evening made when Sporty Spice turned up and rewarded them for their Spice Girls remix with a big thumbs up and a kiss. That's showbiz, darling.



PRESENCE

Proving that he's possibly the nicest man in deep house, Charles Webster is dragging his band off to a unique gig—at his label boss' wedding, where they'll play live. Requests for "La Bamba" in a Chicago style will be politely refused.



JIMI TENOR

The Finnish star was invited onto Germany's equivalent of "Can't Cook Won't Cook" where he did the whole thing in Finnish and used sheep's heads, hearts and lungs as his ingredients. Well, it beats sauerkraut.



JOHN TRUELOVE

Roped in to judge the outlawed Naked Surfing Competition on Bondi Beach whilst on the final leg of the "Twisted" tour of Australia, Truelove proved his manhood by presenting one of the trophies in the buff!



MUZIK JOURNALIST

2 Unlimited finally met their match when a Muzik journo on holiday in Barbados tracked down the lead singer, told him how shit his band were, how everyone hated them and how they'd given techno a bad name. That told him.



NIGEL BENN'S MANAGER

We spotted him on Sky TV recently, talking about how he was setting up a lap-dancing club and travelling the world finding the "best" dancers. Our job application's in the post mate.



ERICK MORILLO

The Ministry resident, in spite of being American, cropped up in "Company" magazine's list of Most Eligible Bachelors, claiming to be a "persistent over-achiever" and not to bother with chat-up lines. "I just go with the flow," he oozed.



HOWIE B

Continuing their porn fixation, Howie's Pussyfoot label are accompanying the DVD version of their "Suck It And See" compilation with an arty porn movie. "Our stiffness is reserved for our upper lips, not our trousers," said a spokesperson.



DAVE RALPH

The Cream resident in Ibiza was dancing at Cream when his tooth came out. He stuck it back in with Superglue and as far as we know, it's still in place.



JUAN ATKINS

The Godfather of Techno was so inspired while running through the details of this month's Do Us A Tape that he fell asleep mid-sentence, trailing off into an endless line of "Zzzzz" mid-way through expounding on P-Funk.

BRITS

So where's the dance music, then? All Saints and Jamiroquai up for Best Dance Act? When Jay Kay only had one single out anyway? Where are the Pure Sciences? The Tidy Trax? And the MJ Coles? Pah. Might as well go home now.

TOM CHEMICAL

One half of the Cherns spent New Year's Eve at a reunion of his old orienteering club. And got lost! Then finally ended up back at his bed & breakfast—DJing for their party.

ZOE BALL

Don't you wish she'd just quit banging on about how she's not getting any sex while Norman takes a well-earned break? Shut up, shut up, shut up. *Pur-lease...*

ZOE BALL

Filmed by MTV on New Year's Eve in the Cream aeroplane, Ms Ball asked a poor embarrassed Norman on air if he'd like to join the Mile High Club. And that was after she'd attempted to hi-jack the airport shuttle bus.

MARK JONES

The Wall Of Sound übermeister was spotted wearing the world's silliest ever fishing hat recently. When we pulled it off, underneath was the world's spottiest spot. Ah, the shame of tell-tale signs of overdoing it.

DIMITRI FROM PARIS

At the MTV Awards, Monsieur Dimitri couldn't understand why Erick Morillo had all the paparazzi chasing after him, the crowd all pointing. Which was because... it was actually Ronaldo!

MARK JONES

More madness from Wall Of Sound's gruppenfuhrer. At the Ministry to hear François K after an all-day bender, he graced the dancefloor with the most technicolour of pavement pizzas.

TIM WESTWOOD

The hip hop guru was spotted out shopping recently—at Marks & Spencers. We're sure it was for Prawn Cocktail Cottage Cheese, and not Marks' legendary bomber jackets or rare Air Nikes. Yo, keep it real, Tim.

Heyyou!! Rat on a DJ. Grass up a misbehaving celebrity. If you've got a good bit of goss, then you're a person after our own heart and we clutch you to our bosoms. Because we need YOUR nominations for Saints and Sinners. All contributions accepted. The juicier the better. Just jot down the story and send it to us at "Saints & Sinners" at the usual address.

Coming next month in MUZIK



EXCLUSIVE *why did Oakey leave Cream?*

Plus

The Best Of British Special
featuring...

Basement Jaxx

talking punk garage with 1999's biggest new stars

The Biggest Club Survey Ever: THE RESULTS

you lot tell us what you *really* get up to

Orbital

"why I grew my hair" by Paul Hartnoll

Plus all the usual bollocks we haven't thought of yet

MUZIK OUT MARCH 10

The Hitman

He brought drum & bass beats to hip hop and made Aaliyah, Ginuwine and Missy Elliot megastars. Timbaland is the man who dragged American r&b into the Nineties

words Jeff Lorez pic Eddie Otchere

HE Sunday morning sun reflects blindingly off the gold awning that declares emphatically to joggers, motorists or anyone who happens to be in the vicinity of Central Park West and 61st Street that, yes, this is indeed Trump Towers. Bentleys, limos and all manner of buffed, gleaming chauffeur-driven motors sit breathing exhaust fumes into the crisp November air. In America, home of the hard sell where less really is less, Trump Towers, that most prudently gaudy of hotels, is where the young, rich, black showbiz elite come to get jiggy.

Within a 10 minute interval I spot comedian Chris Rock, actress Nia Long and rapper Heavy D exit the gold elevators and walk the marbled foyer. Fitting, then, that hip hop producer of the hour, Timbaland, aka Tim Mosley, should be staying here. He who in his own words, "changed r&b radio right in front of your eyes" with ground-breaking, minimalist, jungle-on-Prozac productions for Aaliyah ("One In A Million", "If Your Girl Only Knew", "Are You That Somebody") Missy "Misdemeanor" Elliot ("The Rain", "Sock It To Me"), Total ("What About Us"), SWV ("Can We") and more. It's the last leg of a two week promo tour that has seen the Virginia-based sonic sculptor traverse all points north, east, south and west of his homeland, in anticipation of the unveiling of his all-star Puffy-esque solo

production deal with Swing along with Missy, Ginuwine, Playa and rapper Magoo, the then-fledgling producer relocated to Swing's studio in New Jersey with the promise of hit records ringing in his ears. When the production deal turned sour, Timbaland linked up with the LA-based Blackground Entertainment, who also manage Aaliyah. The multi-platinum success of her 1996 album "One In A Million" allowed the beatmeister the chance to hook up with his friends formerly signed to Swing's now defunct operation.

"Devante could have been Master P," reflects Timbaland in sombre Southern tones of his former mentor. Master P's No Limit Records empire earned him a personal fortune of \$66 million this year. "But I'm glad it didn't work because I wouldn't have what I have now."

But with a deluge of Timbaland product either out or due to hit the streets in the next few months, including albums by Nicole, Total, Ginuwine, Missy and Aaliyah, doesn't Timbaland himself fear that business demands may be his undoing?

"I can make anybody a hit song," he says flatly. "I deal with stars, that's what excites me. I love working on music. At times it can take away the stress but when I'm stressed I can't work. That's why I couldn't give a hoot what the record

"I can make anybody a hit song"

spectacle, "Tim's Bio: Life From The Bassment" featuring his mainstays Missy, Aaliyah, Ginuwine and r&b group Playa along with guest rappers Nas and Jay-Z.

"This is a way of representing all different types of music from the mid-west, East Coast, hip hop and r&b," says a sleepy Timbaland from the backseat of his chauffeur-driven ride. "Plus it's from a movie which is about everything that goes on behind the scenes in the music business." Although the film has yet to be made, Timbaland is, he assures us, close to inking a deal. It's testimony to his clout in the industry that in little under two years of hit-making he's able to release a solo album and get a major studio to finance a film. There's little disputing the fact that he has altered the landscape of American r&b, his scattered, hard-hitting syncopated beats signalling a changing of the guard.

"Ever since 'Pony' [by r&b crooner Ginuwine] and 'One In A Million', all r&b records started to change," he states. "Jimmy Jam and Terry Lewis, I respect those guys but even they're trying to copy me," he continues unapologetically. "Take an artist like Brandy, who I really like. You got her producer [Rodney Jerkins] trying to make her Aaliyah instead of giving her her own sound."

Timbaland paid his dues in the music industry under the eye of Jodeci producer Devante Swing. Signed to a

company says. They don't dictate my life. I dictate their life. When you rush music, it don't come out right."

It's ironic that although Timbaland says he'd never heard of the terms drum & bass or trip hop before journalists kept on bringing them up in interviews, he does confess a penchant for some British music.

"That's why I relate to England because I'm their type of music style. I like people like Portishead and Tricky who use crazy analogue sounds like me," he says. "I don't sample like they do but the way they do it is inventive and that's why it sounds unique."

After a European promo tour and more studio chores with Missy and co, Timbaland reveals he's going to take a back seat. Puffy he is not. Tim Mosley he is.

"People only know me as Timbaland, they don't know Tim Mosley. That's who I am. I don't live for this business," he says, reaching over to hold his girlfriend's hand who's sitting in the front seat. "That's why pretty soon I'm gonna get out of this game and just be behind the scenes. I'm basically a stay in the house kind of guy. I want a family."

Timbaland's 'Tim's Bio - Life From The Bassment' album is out now on Virgin

Five r&b classics from Timbaland



1. MISSY "MISDEMEANOR" ELLIOT

"Beep Me 911" (East West)

R&b goes speed garage: London-style jeep beats on Missy's best track yet

2. DESTINY'S CHILD "Get On The Bus" (East West)

Chirpy girl group pop given a tough Timbaland edge

3. GINUWINE "What's So Different" (Epic)

Edgy lovers' soul, forthcoming and as good as his classic "Pony"

4. NICOLE RAY "Make It Hot" (East West)

Last year's massive r&b club hit: watch out for Missy's teenage protege this year

5. AALIYAH "One In A Million" (Atlantic)

Gave the sugar-sweet teenage singer a well-needed, post-R-Kelly hip operation



Timbaland: Not just an expensive brand of outdoor clothing then



The Chemical

Welcome to Holland, where new chains of drug shops sell magic mushrooms and other psychedelics





HOW TO
W PEYOTE
ER PSYCHOACTIVE CACTI
OUR HOME!

HOW TO
W PEYOTE
ER PSYCHOACTIVE CACTI
OUR HOME!



Supermarket

over the counter. And it's totally legal. Could it ever happen over here? Fat chance

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words Mark White pics Alexis Maryon



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If you were going to buy drugs in the high street then you would go to a psychedelicatesen, and that's exactly where we're heading: a taxi from the hotel to Amsterdam's central station, down a sidestreet and onto Warmoesstraat, a cosy, narrow alley lined with Thai and Surinamese restaurants. Almost halfway down you see a shop front with the sign "Conscious Dreams" above it. Walk through the door and you could be in an art gallery. It's spacious and unobtrusively lit, with wide open spaces. But behind the counter are shelves of bottles and bags of herbs. There are glass cabinets with vitamin C tablets and immune system-boosting echinacea, aphrodisiacs, dream pictures on the wall, a rack of didgeridoos. And at the back of the shop three windows look out onto the canal. Two girls are sitting there, ripping roaches from flyers and deep in conversation.

Three guys in their early 20s walk in this cold, Tuesday afternoon just as the first few flakes of snow start to fall. They're carrying boxes of records. One fiddles with the shop's stereo controls, cutting off a song with the memorable chorus "Andy Warhol Conscious Dreams/Andy Warhol SodaStream", substituting phased disco house. One of the shop assistants, wearing his long, brown hair tucked scruffily behind his ears, is talking to a woman at the counter. "Don't drink too much alcohol with it," he's warning her. At the counter are boxes of magic mushrooms. A smokeable herb which will send you on a trip within seconds. Ellipse, tablets described as a "cross between cocaine and Ecstasy" (unsurprisingly sold out). And there's Kryptonite, "slightly psychedelic".

THE first Conscious Dreams shop opened six years ago in October. Now there are more than 150 "smart drug shops", as they've become known, open across Holland, selling natural and – for the most part – completely legal drugs for the post-Ecstasy, post-manufactured chemical, post-dealer generation. What they sell here can expand your mind, send you on a trip and then repair your body once you've come back to Earth.

"People want to use drugs," says Jeroen Burger, spokesman for Conscious Dreams and as far from a fried hippie as you'll find. He's got the clearest, most intelligent blue eyes, dressed trendily and with a disarming charm. "It's always better to do it in a safe environment."

Holland is already well known for tolerance of drug-taking among its population. You can test your Ecstasy pills in clubs for the presence of any dangerous toxins. Coffee shop culture has been exhaustively documented over the last two decades. So what do smart drug shops represent? The logical continuation of accepting that if people are going to take drugs, then it's responsible politics to let them do so and monitor the consequences, or a dangerous move towards psychedelic anarchy? And, more to the point, could it ever happen in Britain?

Conscious Dreams' founder Hans Van Den Hurk was working part-time on a pill-testing programme in 1993 when he became aware of a thirst for knowledge among Dutch drug takers. Particularly for alternatives to Ecstasy and cocaine. People were telling him they wanted natural alternatives to chemicals. They didn't feel that something like Ecstasy was good for their bodies, but they still wanted to go out in an altered state at the weekend.

The shop really took off when it began selling magic mushrooms in 1994. "There was a lot of controversial media hype," says Jeroen, understating the issue. The active ingredient in the mushroom is banned, but the mushroom isn't. If this seems like splitting legal hairs to you, then you're not alone: a case has been going through the Dutch legal system for the last 18 months to decide whether selling mushrooms is legal.

"It revolves around a discussion of whether the drying of mushrooms is a natural process or something which is illegal and



Top Ten Drug Products

as available at Conscious Dreams

1. Psilocybe Cubensis

A magic mushroom.
Britain: Legal when not dried. Otherwise Class A.



2. Psilocybe Tampanensis

A magic mushroom described as triggering a "remarkably clear trip".
Britain: As before.



3. G-Spot

An aphrodisiac containing vitamin C, magnesium hydroxide and 4OH-2-Furanone.
Britain: Not controlled.



4. E-BoosterXXXtra Strong



Herbal speed containing Ma Huang extract.
Britain: Ma Huang is the natural form of ephedra – not listed, but classified under the Criminal Justice (International Co-operation) Act 1990 as a precursor chemical used in the illicit manufacture of methamphetamine, a Class B drug.

5. EZ Test



Tests for the presence of different groups of chemicals in "Ecstasy" tablets.
Britain: Legal but difficult to get hold of.

"And then all soaring on – what? – acid, peyote, morning glory seeds, which were very hell to choke down,



makes the mushrooms fall under the opiate act," says Benno Bruggink, a spokesman for the Dutch health ministry. "Is drying an active process or something which happens naturally?"

The Dutch authorities took a "wait and see" approach rather than banning the drugs outright, as has happened in Britain. More suppliers got in touch with Conscious Dreams and soon they were selling products from all over the world. But until 1996 they remained a leftfield curiosity in Dutch drug culture. That year saw over 100 more smart drugs shops open in the country, with another 60 over the next two years. The Dutch justice ministry, headed by Ms Sougdrager, decided not to take action over the mushrooms.

With that explosion came a more scattergun approach to what some shops would sell. The Dutch health ministry is taking action against some places which are selling belladonna, known in this country as Deadly Nightshade (it can be used in small doses to treat heart complaints). Others are selling 4-MTA, known here as "flatliners" and implicated in the deaths of at least three people.

"We wouldn't sell 4-MTA," says Jeroen. "It's obvious it's far too risky. It's quite dangerous especially in combination with alcohol and other amphetamines when used as a party drug. That's why we advised members not to sell it." He's talking about a group called VLOS, set up to represent smart shops in dealings with the government. If any VLOS members defy the ruling they'll be thrown out of the group.

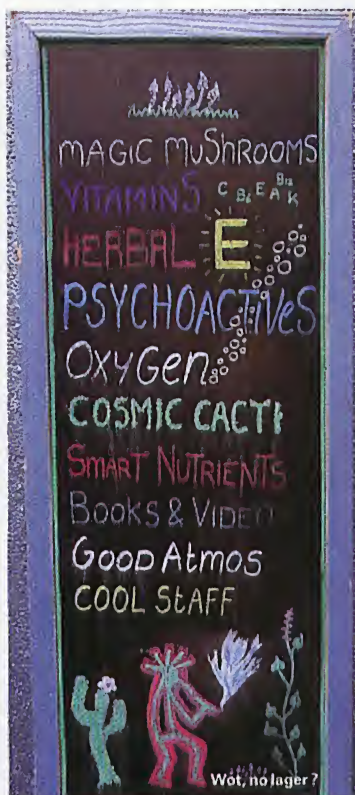
They won't sell Ayahuasca either, a drug used in South America to induce a trance-like state. "That's not because it's illegal. It needs to be used with someone who knows what it does. It's an hallucinogen you can't just sell in a shop."

People will use drugs anyway, Jeroen argues. "Prohibition doesn't work," he says. "You need to be able to take them responsibly. That doesn't mean every drug should be legal - I don't want to see heroin as a legal drug. People are very willing to take responsibility. If people see a drug is illegal, they think it must be fucking good. We can give people information about what they buy, and they're not illegal."

The Dutch authorities are keeping a watchful eye on the shops. They banned GHB only to see chemists synthesise a closely chemically related alternative which was on sale a few weeks later. "That's the problem with synthetic drugs," sighs Benno Bruggink. "As soon as you ban something, it's modified and you're into the next stage. Very often banning something is not the solution, it's informing people what the dangers are. Again, our aim is health protection."

And this, in a nutshell, is the stark difference between drugs strategies in Holland and Britain. The Dutch take a pragmatic line. People will take drugs anyway, so best to inform them about the potential dangers. What else can you do? Embark on a War On Drugs, which has been such a costly and divisive failure in America and Britain? The Dutch authorities only ban something if it's proved dangerous - the fact that psychedelic grass was being sold in Conscious Dreams wasn't a matter of concern for them. Morning glory seeds (which contain a chemical related to LSD) and peyote (containing mescaline) aren't illegal in Britain as long as no attempt is made to extract their Class A active compounds. There would be, of course, little point in keeping them otherwise. The peyote cactus is not noted for its beauty.

"If there was a shop that started to sell magic mushrooms we'd be very interested," says a spokeswoman for the British Home Office, which controls all laws relating to banned



drugs. Even when it comes to herbal Ecstasy the law is no less compromising. Just because it's natural doesn't mean it can be sold.

"Most things like this are medicinal products, whether they're licensed or unlicensed," says a spokeswoman for the Medicines Control Agency. "In the United Kingdom it's a breach of the Medicines Act to sell or supply to the general public an unlicensed medicine." They define a medicine as anything which has a "significant physiological effect", a definition which could include sending you into an altered state. "People selling herbal drugs tend to think it's okay because it's herbal," she adds. "When we explain to them it isn't they tend to stop."

In the absence of places like Conscious Dreams, most smart drugs fans - whether they're using them to expand their minds or just for parties - tend to order via the Internet. This always carries the risk of Customs interception, but with the sheer volume of packages arriving in Britain there's a good chance your packet will get through.

"Most people who get smart drugs do it via the Internet," says John, a biology student from south London. "There are different interest groups, the trans-humanists into intelligence enhancement and the recreational clubby people who do it. A lot of this stuff is still experimental and not licensed." He's taking Deprenyl at the moment. "It increases your get up and go." Deprenyl is an MAO-inhibitor, preventing serotonin from being decomposed in the brain. "It also increases the lifespan of rats by 40 per cent. I think it's primarily taken for that."

It's very much a lottery on what's allowed, however. "If the authorities find out about it, it becomes illegal," John adds.

And this is why, in the short and even medium term, smart shops won't be seen on the streets of Britain. In Holland a drug is innocent until proven guilty. If you're going to get off your head the authorities would rather you did it safely. In Britain it's the other way round. The authorities don't want you to get off your head at all. Sooner or later, though, the Government will have to face up to one fact: if people are going to take drugs isn't it better to do it in a way which reduces harm as much as possible? Harm reduction campaigns for people who take Ecstasy have brought us some of the way, but there's a long way to go. At least officially.

"You'd be surprised," comments Benno Brunnink, when I say attitudes seem to be completely different between our two countries. "We feel that in the countries around us, not always officially, there's more understanding for the way we act. Drugs policies across Europe all produce the same results, but the health of our population is better. We have less dead people, less homelessness, less HIV." Now that's smart.

Conscious Dreams' head office is at Kerkstraat 117. Tel: 00-31-20-636-6907. Web site address: <http://www.consciousdreams.nl>

Try the Magic Mushroom Shop at Spuistraat 249. Tel: (0031) 20 427 5765. Website address: <http://www.pulse.nl/mushroom>

For a worldwide list of smart drug suppliers and more information, access the Web site at http://www.uta.fi/~samu/nootropics_resources.html

6. After C

Recovery pack for taking after a cocaine binge. Includes L-tyrosine, vitamin C, vitamin B6. **Britain:** Legal.



7. After E

As before, but for Ecstasy. Contains tryptophan, a natural anti-depressant occurring in fish. **Britain:** Legal.



8. Stargate

Herbal "Ecstasy" containing Ma Huang extract and St John's Wort. **Britain:** St John's Wort is a widely available homeopathic remedy for depression. See also number four.



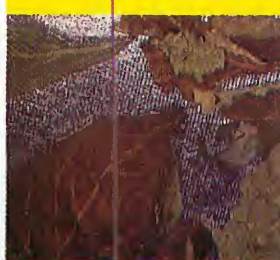
9. 2C-T-2

Described as a "psychedelic amphetamine". **Britain:** Class A drug. Illegal.



10. Salvia Divinorum

Leaves which lead to a powerful psychedelic trip, including visions. **Britain:** The Home Office have no information on it.



billions of bilious seeds mulching out into sodden dandelions in your belly, bloated-but soaring!"

from Tom Wolfe's book "The Electric Kool-Aid Acid Test"

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PURE SCIENCE

Pure. Genius

He might not own any decks or even any records, but **Pure Science** is still the future of DJing. Here's why...

>>

words Dave Mothersole
pics Steve Double & Raise-A-Head

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W

HEN Pure Science won Muzik's Best New DJ award in October last year, a lot of people were confused. "Who the hell is he?", "what does he play?" and "if he's so bloody good, how come we've never heard of him?" were all popular and not entirely unreasonable complaints. After all, if you've never been to Wiggle or The End, then it's likely the name Pure Science will mean nothing to you, if not less. More to the point, what on earth were we doing giving a Best New DJ award to somebody who doesn't even own a crusty old belt drive, let alone a pristine set of Technics 1210s?

You may well ask. So, to set the record straight and reassure you that we haven't completely lost our last few remaining braincells, we felt we owed you something of an explanation.

Pure Science is not a DJ in the traditional sense, but

DJ Hype on Pure Science:

DJ Hype on Pure Science
How do you feel now about the work you and Phil did together as The Scientist?

"I'm very proud of it, especially when I look at what we did and when we did it. I brought the breaks and the beats, Phil was the technological part and it gelled beautifully. We were like Shut Up & Dance, but with

science. We're a part of the history, a part of the foundation of hardcore and drum & bass. "The Bee" is still one of my favourite tracks ever. There was a lot we never got a chance to do, which is a shame, but we were both young and the record company was full of shit. I do still believe that we could have been massive. Me and him together were like The Prodigy are now, I've even said that to Liam and to Phil. We could have been millionaires [laughs]."

What do you think about Pure Science winning Muzik's Best New DJ Award?

I DIDN'T know anything about it until I opened the magazine the other day and to be honest I don't understand why. It's like saying someone's the best new footballer but they don't play football. Best PA would have been better, but at the end of the day I'm just glad he's on the way back. To this day I always talk about him. Out of all the people I've met in this dance scene he's one of the most talented. If you listen to a lot of music now, we were doing that eight years ago. He knew his keyboards. All that filtering and a lot of the techniques that are practised today... he was doing all that before it was even acknowledged. He was there, man. People don't understand, he's got so much energy and so many ideas, sometimes it just runs away with him. You know the way they look at Goldie, that's the way they should look at Phil. He's a pioneer."



Pure Science: A Brief History

Born in north London of Greek descent in 1974. Fell in love with synthesised sound while listening to his older sister's Japan records. Moved to Cyprus aged eight where he bought his first keyboard. Moved back to London aged 11.

Spent his teens listening to Kraftwerk, going to Depeche Mode concerts and playing Numan nights with his then band, La Maison De Deux. Met up with Bryan Gee and Jumpin' Jack Frost and started working at the Passion studio in Brixton, where he was given the name The Scientist. Left school aged 15 to work there full time.

Shut Up & Dance introduced him to DJ Hype in 1990. Together they recorded two landmark tracks: "The Exorcist" and "The Bee", which sold over 70,000 copies. Promptly disappeared for a few years.

Re-emerged as Pure Science with "Release" in 1994 and signed to London label Rehab. Set up Pure Science Communications imprint in 1996. Won Muzik's "Best New DJ Award" in 1998.

what he does may well change the face of all DJing as we know it. He doesn't play vinyl and he doesn't use DATs or even CDs. He plays hard disks.

How many DJs do you know of who can turn up to a venue and play all new, fresh music all night, non-stop, without repeating themselves? Think about it. Junior Vasquez built his whole career on the ability to play marathon sets, but he needs a specially designed booth stacked to the rafters with God knows how many thousands of records. Pure Science, on the other hand, only needs a keyboard, a drum machine and his bank of hard disks. He turns up, plugs one wire through the mixer, does a soundcheck through his headphones and bingo, he's up there seamlessly mixing out of the last DJ's record and into his own pulsing tech-house vibrations.

"I think the difference between what I do and a lot of PAs," says Pure Scientist Phil Sebastian over a pint in a quiet north London pub, "is that I come more from a DJ aspect, where the mix and the flow is just as important as the music itself."

Like any other DJ, Phil is continually striving to find that perfect beat. The difference is he doesn't look for it in a record store, he makes it himself. From a repertoire that extends to literally hundreds of tracks, most of which even the most dedicated of fans will only ever hear once.

Eddie Richards on Pure Science



"I LIKE the idea of a live performance in a club situation that can integrate seamlessly with a regular DJ line-up and what makes Phil so interesting is that he uses the same techniques as a DJ. He can interact, change and plan the dynamics of his set in the same way. The only real difference is that he's using the separate parts of his tracks, which he can manipulate at will, instead of records. So basically he can change the arrangements and add or remove beats, melodies and basslines according to the reaction and mood of the crowd in the club, and that's obviously a very good thing."

Terry Francis on Pure Science



"WHAT Phil does is like the ultimate dub plate collection, it's all his own stuff and it's all exclusive. It's really unique. He's got total control over what he's doing, he can pick the crowd up or drop them down whenever he wants because he's not tied to other people's arrangements like conventional DJs. I like the way he uses old vocal samples as well, I think it gives his music a bit of familiarity. It's different from DJing, I wouldn't say it's any better or any worse, just different, but he can definitely do just as good a job. So yeah, I think he's wicked."

Mr C on Pure Science



"HIS music is class. I also think it's good to see someone showing the initiative to create another form of music delivery that doesn't involve turntables. I think it's very exciting. Maybe calling him the future of DJing is a bit strong, but with the way he works he certainly has a lot of room to manoeuvre."

The sound is pure London tech-house, but encompasses everything from full on techno to deep boogie funk.

"I've set myself a challenge never to play the same set twice," he says. "I normally stay up all night before a gig writing new stuff. It's a way for me to test out my material and not get bored."

The words "fresh" and "vibe" constantly crop up with Phil, to the point where you sense that they are the golden rules by which Phil leads his artistic life. Like any musician, he's driven by a desire to express himself through his music. That's obvious. The difference is that he actually meets his own impossibly high standards.

"I know that when I go out, I wanna hear stuff that's new, so it's the same when I play out. I want people to get lost in time," he says, warming to the concept. "I want to take them to a different place. Soothe them with some nice sounds, rough them up a bit with some badass, bare-knuckle bassline business and then smooth them out with some nice lush chords. That's what house music is all about. It has its own life force and energy, but you have to find a way to tap into it."

So, as someone who's spent the best part of his life scientifically adjusting, tweaking and generally messing about with sound waves, what does it all mean to you? And what exactly is the "vibe?"

"It's about losing your ego and communicating with people. It's house music, the universal groove. It can grip you no matter what language you speak or what your culture or background is. It's that basic, fundamental rhythm and sound."

Pure Science, coming to a venue near you soon. Get ready to be re-freshed.



"House
music has
its own life
force and
energy. You
have to find
a way to
tap into it"



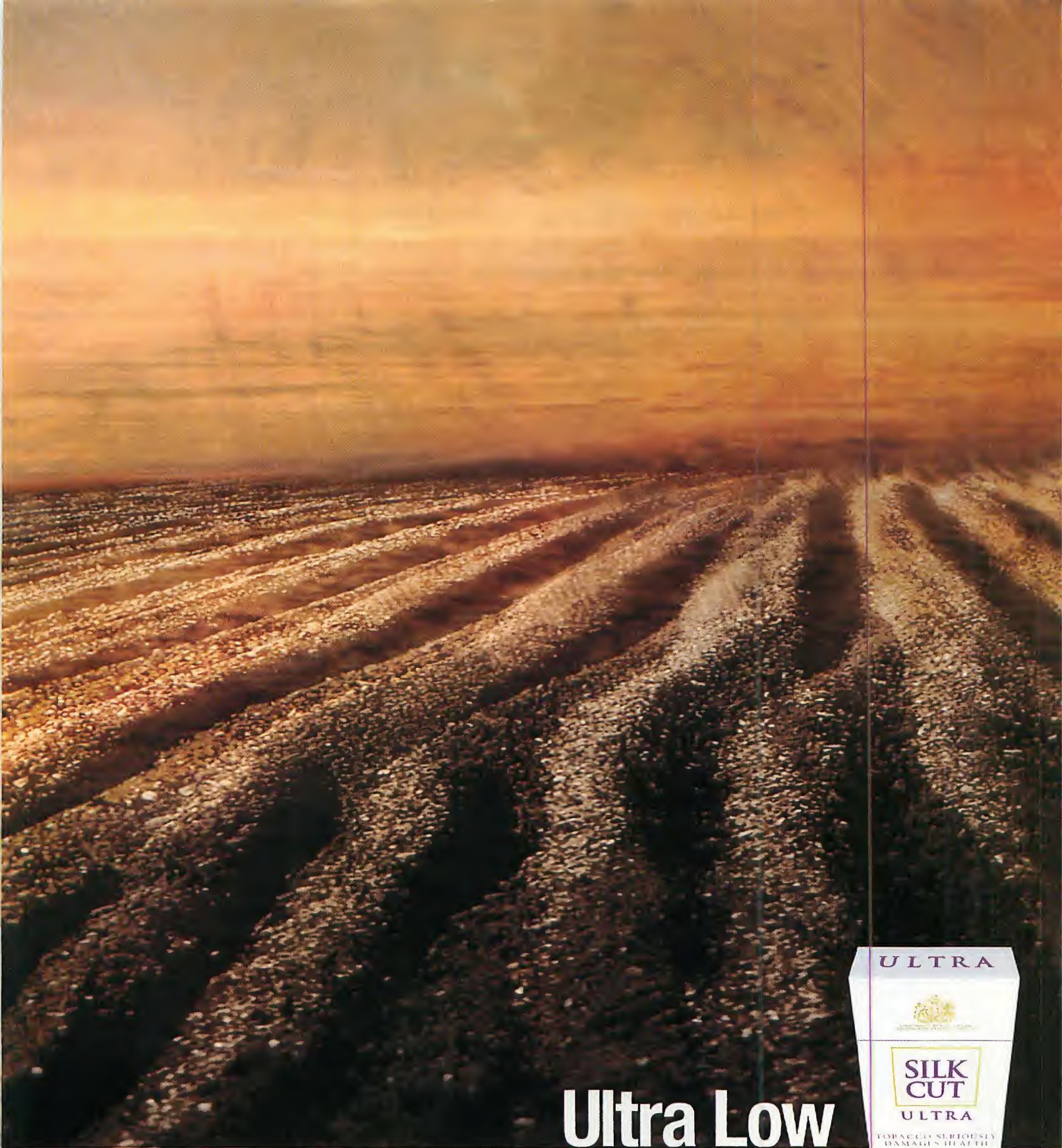
The appliance of Pure Science: Phil Sebastian

Ultra Effective



SMOKING

Chief Medical
1mg Tar



Ultra Low



KILLS

Officers' Warning
0.1mg Nicotine

I Work For...

What's it like to work for Paul Oakenfold? Or Goldie? Would you be able to walk their dogs, to book their flights, to find their records when they've been lost in Brazil? To sort it out when they trash hotel rooms in Newcastle? No? Well, this lot can

words Emma Warren pics Debbie J Bragg

... The Prodigy

Mike Champion, Manager of Liam Howlett



I FIRST met them at Living Dream in Leytonstone," says

Essex-born Mike Champion. "There were about 10,000 people in this tent going for it, and there was a shout from the back saying 'Oi Mike! Let us in!' It was them. Keith looked up at the stage and said 'One day that'll be us'."

With The Prodigy since (almost) day one, Mike has gone from all-in-one manager, plugger, driver and part-accountant to overseer of the Prodigy empire and sole manager of Liam Howlett. "I'm a lucky man," he says proudly.

"Before this I ran a shipping company from the Falklands to the Far East. My brother Nigel was in N-Joi, and when they gave me a tape I thought was good enough, I dumped my company and eventually started managing The Prodigy. It's a challenge, it's enjoyable and it's a big fuck off to most people, which is what the band is about. When we started, I used to have my office in my house. For about four or five years it was absolute mayhem. Obviously you partied as well, so a couple of days a week you might be out of action. I made sure the work got done, but you could do it when you wanted.

"You're not dealing with a Steps or a 911 here. This is something real. They've been around almost 10 years, which is getting into serious Stones, Led Zep territory. I've got the utmost respect for all of them, especially Liam. We're very blessed with his talents. I look on Liam almost as a son; I wouldn't let anyone shit on him. It's my job to protect him. Most of the time when we toured – I used to tour manage as well – it was pretty good. Obviously everybody gets tired, tempers get frayed, voices get raised. You've got to let off steam. Things get broken, things get said, things get damaged. It's rock 'n' roll, man! I probably did the worst one, trashed a hotel room in Newcastle. £1,700 in a couple of hours. Wasn't bad. Then Keith turned round and says 'Oi Mike, that's our job'. I said 'I've been looking after you for three years, I got bored waiting.' I don't like to gossip too much, though.

"Everyone likes to enjoy themselves, let their hair down – if they've got any left – and go for it occasionally. Everyone gets fucked. It's been a privilege working with them."



The Prodigy's Liam Howlett



Mike Champion: Rock 'n' roll animal

"I trashed a hotel room in Newcastle."

... Paul Oakenfold

Ros Earls, Manager and Diary Holder

If you have many fingers in different pies, chances are you'll need plenty of cooks. So it is for Paul Oakenfold, mini-employment whirlwind, who at last count had created jobs for at least a score of people. Ros Earle has the unenviable task of managing the Oakey behemoth at her 11-year old 140db company. "It's quite complicated, but brilliant fun," she confirms.

"Oakey is a beast of 10 heads - he runs a label, he owns another label, he's a DJ, he does remixes. He's a professional showbiz personality now, and he's got a huge profile from the DJ angle as a mixer of club albums, which has become a huge market. He's sustaining three different careers, basically, and he does a lot of things that involve a lot of daily press and promotions. There are three or four people at the management company, three at his agency, two people at the press agency and any number of other people on board. Paul has his own merchandising company, and with the label, there's often three or four people there too. I don't know if anybody else has so many different teams.

"Paul is cheeky. He's got an amazing way of getting round you. He's very warm and friendly and down to earth, and that's one of the problems. He's always like that to everyone and it's genuine, so he gets into trouble. People think if they approach him in the DJ booth or in a restaurant, or at a party... There's an awful lot of good that comes from it, but there's an awful lot of bullshit and trouble that comes too. Our job is basically to deal with whatever happened last weekend.

"You need to think multi-laterally, you have to remember everything he's mentioned, even in passing, because things change very swiftly. You need a lot of patience and stamina. A lot of the time Paul's in the studio, bombing round in his car from meeting to meeting, having lunch with promoter or a plugger. Two phones to his ears - one for outgoing, one for incoming calls - driving round and round, never finding anywhere to park, losing his temper.

"He gets invited to a lot of the top parties and all the best places to eat, but I should think sometimes he just wants to stay home and eat pizza in front of the telly. I should think that's what he craves most."



Oakey: "Craves pizza", apparently



Ros Earls: "Oakey is a beast of 10 heads"

£1,700 in a couple of hours. Wasn't bad."

Mike Champion, Liam Howlett's manager

Meredith Coral, Personal Assistant

MEREDITH Coral, the super-professional public face of Goldie, has been PA to the drum & bass pioneer for four years. It's a family affair; Meredith's father-in-law is Gus, the film-maker who first encountered Goldie as a spray-can mentalist for the C4 documentary "Bombing".

"I'd gone round to see my father-in-law on a social visit," she says with a laugh. "Goldie was trying to be the perfect host, trying to remember what everyone took in their tea, until a Japanese journalist said 'And you? DJ name?' to his mother. Then he lost his rag a little bit, and resigned himself to the fact that he needed an assistant."

"I look after everything from his diary to his dog. He doesn't have to be bothered with the day to day running of his life, so he can get on with being Goldie. That might involve recording his next album, DJ tours, film projects, whatever. I drive out to the house in the morning and wake him up. I deal with any papers that need to go to his manager, and walk his dog."

"One of the absolute perks of my job is being on the phone to the office up to my knees in daisies in the field behind his house. Then I'll make my way down to the office, revising his schedule, getting DATs down from the house, cutting them for him, getting them to wherever he is. That's a typical day."

"There's a lot of driving involved and many phone calls. It has to be a very family relationship. You have to be there 24/7. If he wants to get on the phone at 5am, you have to be awake. Things that can wait for somebody else, can't wait for the person who is employing you, especially not if they're Goldie."

"Goldie is unique. There will be a lot of things that come up that you don't necessarily agree with, but you have to do anyway. You need to be unfazable, keep a clear head at all times, and be able to deal with a notoriously bad temper. I don't think that's a secret from anybody! I got completely thrown in at the deep end. When I started he said 'Oh. Would you mind running the club [Metalheadz at The Leisure Lounge] for me too?' After two years that really took it's toll, so I stopped doing it."

"I absolutely adore my job. There are times when you're completely exhausted and completely at the end of your tether, but he's extremely personable. He'll come back from tour and there'll be a million and one new telephone numbers to log, and suddenly you need to know who all these new people are. Immediately. It's rather like dealing with an octopus."

"He's extremely compassionate and fun. He's always the first person to jump up in support of somebody. You couldn't not enjoy working for Goldie, unless you were a wilting wallflower. I've started drinking Irn Bru and eating spinach. What can I say? Long live Goldie!"

Meredith Coral: Goldie's "like an octopus"



Goldie

John Gold, Studio Engineer

BACK in the late Eighties, John Gold had a little studio in west London, and landed some work with house hero Lil' Louis. Louis was collaborating with London producer, Julian Jonah. Louis went AWOL one day, leaving Julian free to, err, "nick" the French Kisser's studio time. John Gold, the technical extension of Julian and 187 cohort Danny Lewis, has been on board since. "They're funny guys," he says. "We have a laugh."

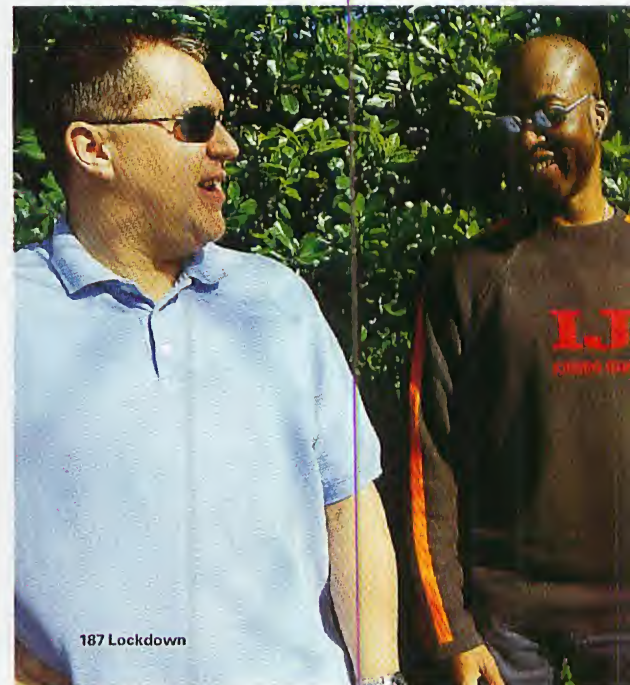
"What do I do? Well, I do absolutely everything [laughs]. With 187, Danny has the firm ideas, and Julian's musical. I do the mechanics."

"I don't have much musical input, because they're so definite about what they want. 187'll come in and go 'How did this track get that sound?' and I'll tell them. They trainspot samples and I trainspot a sound. They are bad trainspotters."

"They're really funny guys. We worked with Colourgirl recently and she couldn't get out of the place she was laughing so much. They did the 'Benny Hill' on her."

"An average day in the studio is like this: I turn up, and then Danny'll turn up and play records for a bit. Then we'll get the drums together. Julian'll stroll in later, and Danny'll have a go at him for being late. He'll sit down and talk about cars for a good hour. Hopefully it'll all work out and then we can go home early. That's the main thing. Go home early."

"'Gunman' really sums up working with 187. Danny had the idea of the spaghetti western, then it all went a bit weird, so we went to the pub for a pint. When we came back, Julian came up with that bassline and everything fell into place. Then it blew up."



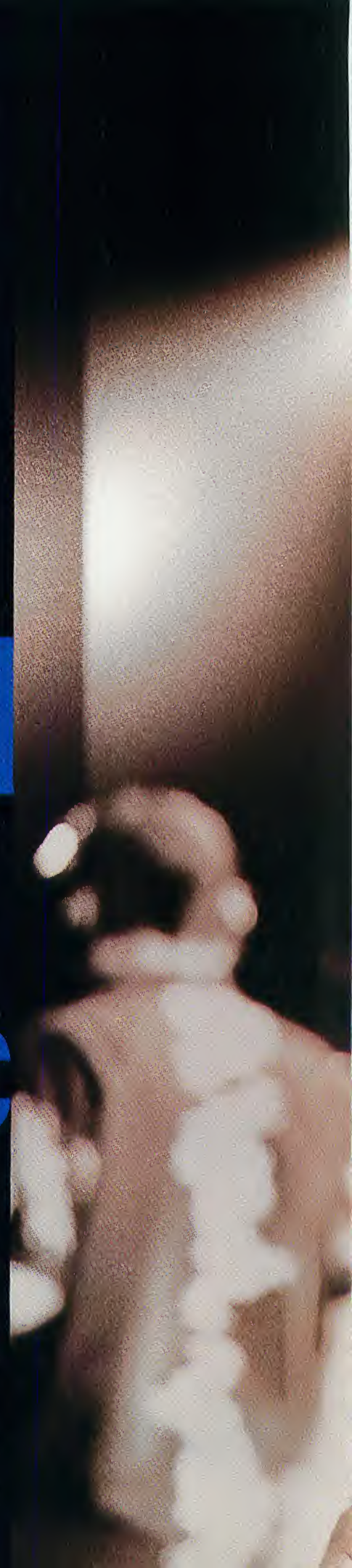
187 Lockdown

John Gold: Technical trainspotter

My Name's Karl. And I'm An Alcoholic

words Darren Ressler pics Kevin Westenberg

Underworld are back after three years with their third album. And with a lead singer and songwriter battling a drink problem, the surprise is that Britain's best band are better than ever >>





"Dance music

>> IT'S the end of the world as we know it. The weatherman says it's winter, but in New York City today it feels more like spring. T-shirts and shorts have replaced thick woolly jumpers because the mercury has rocketed to an unheard of 70 degrees. What should be the Frozen Apple is now the Baked Apple.

Inside a spacious, two-level photographer's loft down by the South Street sea port, perched on the tip of the island of Manhattan where an uncomfortable stench of fresh fish fills the late morning air, Karl Hyde, Rick Smith and Darren Emerson are busy mugging for the camera. Underworld are in America to promote their forthcoming third album, "Beaucoup Fish". The boys are in great spirits. They're laughing and carrying on. The photographer's assistant is moonlighting as DJ, mixing on the 1200s nestled over against the wall.

Click. Click. Click.

"That's good. . . Darren, look at me. Karl, chin up. Great, guys. Okay, just give me a moment."

Fact: photographers' studios are fucking boring. You stand around like a lemon for hours, posing and feeling like a git. So while lenses are changed and lights are adjusted, Karl looks down at his turn-ups. He stares at his seams and starts pinching the side of his legs. Karl does a 360 and shows off his scrawny bum.

"Which do you prefer, Mr Photographer? Would you like a whole arse or half an arse?" Karl Hyde is playing the clown, putting on a show. Everyone else cracks up.

A bit later on Rick is over at the mixer toying with the EQ as an Orbital track spins. (Darren, whizz kid DJ that he is, thought it was Kruder & Dorfmeister. Doh!)

Meanwhile, Karl is in the other room checking out digital images of their last sold out New York show, which took place a few days before on Thanksgiving Eve at Irving Plaza. Their first New York appearance for over two years, it was an apocalyptic barrage of sound and vision. Every mumbled vocal was perfect. New Yawkers were chanting "lager, lager, lager!" so loudly that you thought Mayor Giuliani was going to be woken up by the noise up at City Hall.

It's three years since "Second Toughest In The Infants" rewrote the book of British dance with its mangled mix of drum & bass, techno and free associating word play. Two and a half since "Trainspotting" turned the "lager lager lager" chant from "Born Slippy" into a tubthumping anthem for Britain's boozed-up youth. And when you remember Underworld's genre-blasting dance debut "Dubnobasswithmyheadman", that's some pretty big shoes for "Fish" to fill.

"Did we feel like we had to do a really big album?" shrugs Darren. "Nah, we just carry on doing what we always do and that's writing music for ourselves. We were pressured when 'Born Slippy' got to number two, but then we chilled out and didn't do anything for ages. There's always a bit of pressure when you're writing an album, but we weren't cracking up over it. We just followed our noses like we always do."

"Look at The Prodigy. They just made their records - they didn't intend for them to go to number one, but that's what happens. Dance



Karl Hyde hears of Romford Raiders' latest defeat

The Underworld Factbook

- ❑ Karl is a mad ice hockey fan and supports the Romford Raiders
- ❑ Freur's name was originally just a squiggle, but nobody could pronounce it so they called themselves "Freur" by default. Still, they did beat Prince to that squiggle-name malarkey by years
- ❑ Karl once toured with Blondie *femme* Debbie Harry's backing band
- ❑ Rick's dad is a minister. Of the church, not the government
- ❑ Underworld are the musical part of Tomato, a creative art/visual/multimedia creative team who've made adverts for a huge range of products, including TSB, Levi's, Orange phones, "The Times", Pepsi, Sony PlayStation and Lil-Lets
- ❑ "Second Toughest In The Infants" came from a quote from Rick's nephew in a home video
- ❑ The first time Darren heard Underworld, he told them they were shit
- ❑ "Born Slippy", "Sappy's Curry" and "Pearl's Girl" are all greyhounds. The names were lifted from a form book the boys had
- ❑ Rick's cousin Stuart played rugby for Wales
- ❑ Darren once blew out a meeting with R&S (at which they were rumoured to be about to offer Underworld many pots of gold) to spend the weekend shacked up in Paris with his belle at the time
- ❑ Rick and Karl first hooked up in 1981. Their name? The Screen Gems
- ❑ When they supported The Eurythmics in 1990, playing to 96,000 people at Toronto's Skydome, they had to use a golf buggy to get to the stage
- ❑ Francois Kevorkian (yes, the same one) remixed Freur's 1983 single "Riders In The Night". If you've got one and want to sell it, contact our Frank Tope
- ❑ When in Freur, they blew their advance from CBS on a Chevrolet Blazer with an enormous PA. Which broke down when they forgot to put any oil in it

music is overground. Full stop. No matter where you go - America, Australia, Japan. You go everywhere around the world and it's a really big thing."

Unlike The Prodigy, Underworld are hardly sculpted out of your stereotypical rock star material. No piercings, tattoos or Satanic alliances for these lads. From day one, Underworld have always channelled their energy and creativity into song rather than image. Perhaps that's why, whether you listen to an Underworld record in Manchester or Miami, it's as if your best mates are standing onstage, heads down, lights at their backs, making music that can change the world. Because they could be your mates. They look like us, talk like us, and their music sounds like a fusion of everything you ever dreamed possible.

UNLIKE their previous two albums, Underworld took their time making "Beaucoup Fish". Tracks were made, re-made, modified and then put right back through the old mashing machine just because they were in no great hurry to release it. Not until it was perfect. The lovely departure tune "Bruce Lee", for example, was born in February 1997, was ceremoniously shelved and then later revitalised once the band had narrowed down the potential track listing to 20 works-in-progress.

"[Opening track] 'Cups' was sitting there and it sounded pretty good," says Darren. "We played V98 and bumped it up quite a bit - and it sounded pretty good. After we had done the live stuff, we went back and redid a few tracks. 'Jumbo' for one went on for ages. It helped us and helped the album progress."

Of all the new material, "King of Snake" is the one which picked up the attention during live shows and through the Underworld "Dirty List". Like every other song they've worked on for this album, it's taken on a life of its own. It's a classic Underworld stunner linking Giorgio Moroder with Todd Terry, and currently tearing up clubs nationwide.

When you listen to "Beaucoup Fish", you'll hear an unprecedented pristine precision in the dusty grooves. The engineering is so neat and crisp that you want to strip your clothes off and dive headfirst into it. Like a magnificent sculpture, it's been slowly kneaded and tweaked to eternal perfection. In this fast-food world of slice and dice bedroom MIDI ninjas, "Beaucoup Fish" is the heavyweight champion of the world. It's an album that's gonna knock you out.

"There's definitely different moods here," Darren elucidates. "It's nice to do albums that change up a bit and have tracks that are a bit of a departure. I think that this album will take you on a journey."

And this time it's a journey financed by Richard Branson. Their renowned label Junior Boys Own has been bought out by the bearded balloonist's V2 stable. The primary reason for the deal seems crystal clear: getting their hands on Underworld. So this is the big time. Time for the band who have never been bothered about fame to pull their fingers out. So Underworld, a group known for everything except allowing their tracks to be

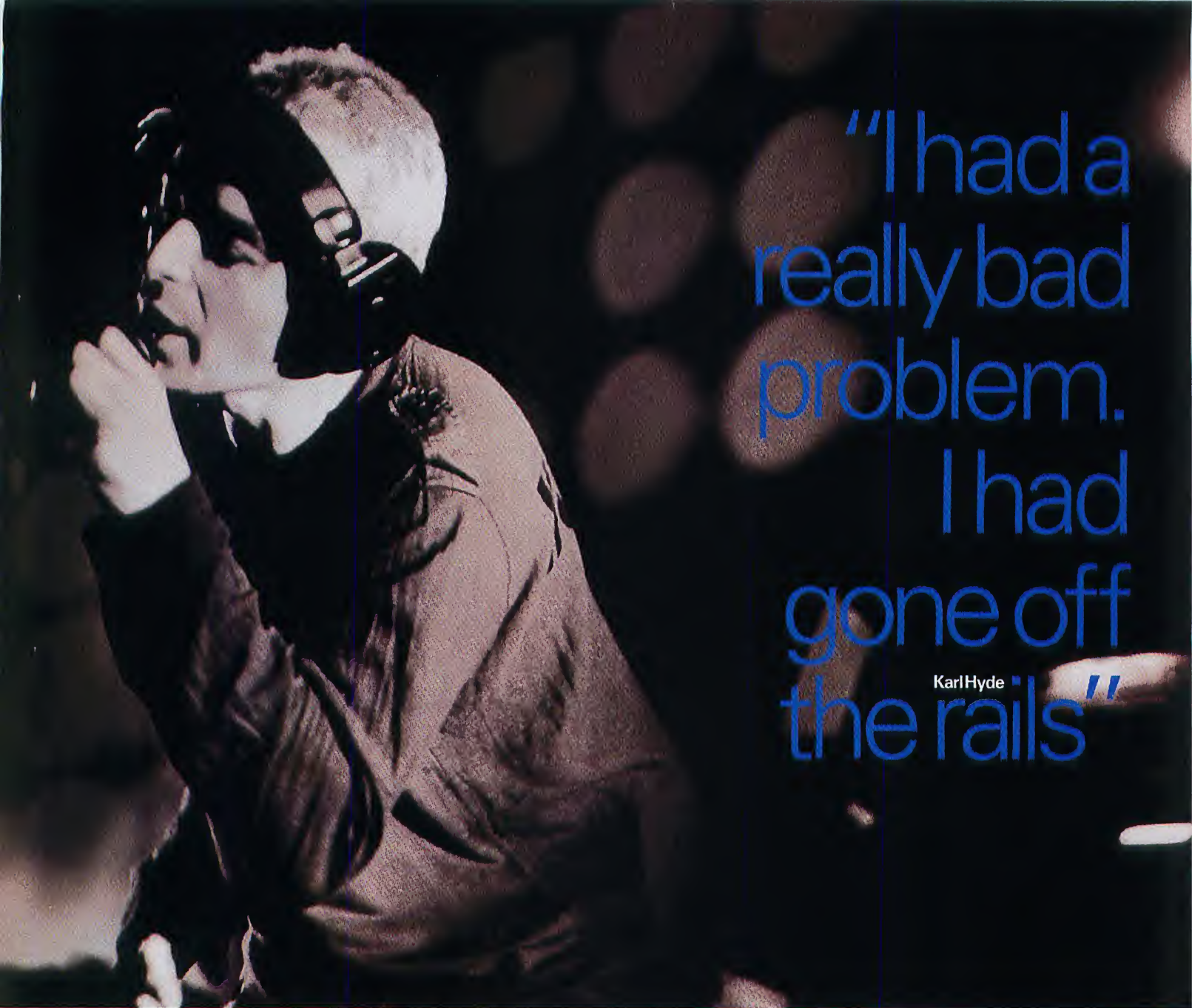
>>>

is overground. Full stop"

Darren Emerson



Dubnobasswithmyheadphonesmen: (l to r) Darren Emerson and Rick Smith



"I had a
really bad
problem.
I had
gone off
the rails"

Karl Hyde

>> remixed, have for the first time commissioned remixes from Dave Clarke and Dave Angel for "King Of Snake". Stranger still, "Push Upstairs", the likely first single proper, will feature a full-on house interpretation by Roger S. "All of these people are the first people to do mixes for us, except for Alex Reece and Darren Price, who is part of the family," explains Darren.

"Because we were independent, we couldn't really afford to take [the remix fee] out of our money. We enjoyed doing four mixes anyway. It was also a bit of control on our part. Now it's getting quite exciting for us with this new V2 deal."

KARL Hyde has been bouncing off the walls for nearly an hour, so I ask him how he gets his energy. Karl has said for years that he's never taken a pill in his life. It's all true. "And I've given up alcohol, too," he confesses, lowering his eyes and smiling. "It was going to be the end of me if I didn't. There was nowhere to run anymore, so I had to deal with things. I'm clearer and conscious of making my own decisions."

Some people would argue that consciousness is overrated. "I'll tell you what. Consciousness is so new to me that I'll have to come back in 10 years to give my opinion."

"I had a really bad problem. I was, I mean I *am*, an alcoholic. Certified. It was a conscious decision 10 years ago to write. The little voice kind of says, 'No, don't go down there'. Don't hang out in those weird places because there's more interesting stories there than in the safe places I was raised to be sensible and stick to. I felt that the only way to get the stories that I wanted to bring to Underworld was to lose enough inhibitions to lose my common sense. Just wander through the streets sniffing at the wind. A dog in heat and all of that."

The "*lager, lager, lager*" refrain starts to sound less the celebration and more like the lament it was always supposed to.

Has his sobriety affected the new album? "Not at all. It's a personal thing and it took me a year to learn how to write again coming off it and to be satisfied, not just some drivel," Karl affirms. "The things that I was celebrating were no longer the beauty and the shit of the cities. When it was starting to get too dark, I knew I had to move away from that."

"I felt that I had gone off the rails," he confides. "I was going to screw up my friends' careers, family, all of these things. I mean, this all started up as an experiment and I had to appreciate it. I could've walked into a lot of trouble, but for some reason I didn't. I thought, 'Great, now it's time to cut your losses.'"

Factor in the success of "Born Slippy" and you can understand Karl's state. "We had all of this natural growth that we were happy with and suddenly we were everywhere," Karl says. "It didn't feel like us. It felt like the very thing that Rick and I had broken away from in the Eighties. Back then, we wanted fame and all of that, but not for Underworld. That wasn't our aim and there was a need to step back and make books or art installations. Rick worked on text without me and we had to do small little things for ourselves. That was part of the healing process and we realised that some success wasn't so bad at all."

As Karl struggled to rekindle his songwriting magic clean and sober, every record label in the solar system came knocking on Underworld's door brandishing their cheque books. An entirely self-contained cottage industry, right down to their Tomato graphic design studio, the majors couldn't simply buy Underworld's services. "We wanted to get into serious business with someone where we both -



and underline both! – could benefit. You and us where we all work together. That freaked a lot of people out straight away because we weren't afraid to bring along Tomato, Junior Boys Own, our management, and the whole network which is essential to us. It all had to be brought along."

Now Karl's finally happy with where Underworld are at and where he is as a person. Before, it was all getting just a bit too boring. Even recording and his part time photographic pursuits became dull and routine. And waking up face down in alleys wasn't fun any more either. Before he could be Karl Hyde from Underworld, he had to re-learn how to be Karl Hyde, the person. Accept that he's a human being who's as perfect and as flawed as everyone else on this planet. Now he's fully here in mind, body, and soul and he's fascinated again by his music.

TWO days later, I'm sitting on a wooden bench in Central Park with Rick Smith. The weather is still unseasonably warm, the sun is beating down on us and it feels wonderful. In the past 48 hours, Underworld have completed an interview marathon. Karl's off now with a journalist from Billboard, while Darren's bunking off to do some shopping and Rick is thinking of his flight home to his family in a few hours.

"They asked me on MTV about what my favourite video is. I mean, *this* is what I do 16 hours a day in the studio. We're not engaged in any kind of competition, so I don't need to feel what's relevant. Just a simple question like 'give us three of your favourite videos' can perplex me."

Rick offers a story of an LA journalist who was so enamoured of the band that he couldn't form a sentence properly due to his nerves. He couldn't deal with it. "I was quite badly behaved. He was a fan, but he was so nervous and enthusiastic that I couldn't cope with it. I told him, 'Calm down, will ya? You've got this all wrong if you think that there's some kind of genius going on here that you should be so nervous'. It came out much more aggressive, because I'm not a lover of these situations."

Rick's the quiet one. If Darren Emerson is Underworld's Energizer bunny and Karl Hyde is the funmeister, then Rick Smith would have to be the trio's Rock of Gibraltar. It's not just because he's the oldest, it's because this is his innate role. Where Rick and Karl say they "screwed up" in the Eighties, the Nineties have been a constant affirmation of their art, dreams and musical vision.

"When 'Born Slippy' did really well, we made a lot of money really quickly, far more than we ever thought we would," Rick recalls. "It didn't make us happy. That's not to say that we didn't want it, but it brings with it strange, weird things. I'm not complaining."

Karl reckons that Underworld's strength lies in relying on pure animal instinct. Having great timing didn't hurt, but having their career morph overnight didn't exactly help them as a unit either. "I don't think that we were in danger of breaking up, but we were sick of the sight of each other. We did the right thing, which was to stop for a while. Nothing melodramatic, just 'let's stop for a while'. And it worked."

As Darren kept up his DJ gigs and Karl got his head together, Rick says that their Buddhist manager Jeff Dukes, who he jokes is "never impressed with the group's music", was a quiet force, along with their JBO/Tomato team, in their eventual reformation. In May 1997, Rick got into Tomato design projects and intentionally steered clear of Underworld. He says that he became obsessed with text. "It was a bit freaky because rhythm was always my thing. I worried a little, because I knew that I wanted to get into Underworld, but I was feeling nothing for rhythm at all."

Karl didn't have "that feeling" until February of last year, when drummer friend Trevor Morais came by. During the recording of "Beaucoup Fish" they started rebuilding their studio, which Rick admits wasn't the most sensible thing to do. "The studio had got worse," Rick describes, turning up his nose. "Everything was buzzing and clicking and doing all sorts of strange things. Working with Trevor, who toured with Björk for two or three years and Howard Jones for years, got me interested in rhythm again."

If anything, Morais showed Karl about the magic of the musical gaps, elements which you can't intellectualise or compute. It's something that you just have to wait around to let happen. So you *can* teach an old dog new tricks, eh? "It reinforced my belief in the humanity involved with making rhythm and the mistakes. I'm not a drummer and my technique is appalling. I've learned to follow my nose and tweak until I get a 'Whoops, what's that?'"

And that's the magic of Underworld. Theirs is an intangible genius so earthy and real that no marketing conglomerate, corporation or consultant can buy, lease or recreate it. You can't see it, touch it or feel it, but it's there in the heart of their tracks. Underworld's aim is as true as it gets and the punters know it. We all know it. So where many bands become more obsessed with perfection as they age, Underworld have learned from their woes to stretch out and chill the funk out. The results are magical – a true document reflecting the angst, joy and pain of our times. But now there's even more hope in their mix and you can't ignore it. Free spirits in the Underworld, don't ever forget that there's sheer beauty in imperfection.

'Beaucoup Fish' is released on JBO on March 1

M

Bigmouth

the stars on Underworld



Pete Tong

"Underworld have lasted because they've got exceedingly good taste. And they've never over-milked their situation, which leaves people always wanting more. They could easily be even more successful if they wanted to be but they seem quite happy with their lot, which is a really endearing quality. I actually tried to sign them, twice. When they first appeared, and again when they went with V2. But part of the problem with them is that they're not bothered about being successful. They obviously like success and want to be popular, but not at any price. They want to keep hold of a semblance of their normal lives."



Paul Hartnoll

"My first memory of Underworld was 'Skyscraper'. And then bumping into them at the same studio we use. Plus we've done so many festivals and tours together. They've got such a high-energy feeling to them. 'Rez' is one of my all-time favourite dance tunes. We actually always go on about doing something with each other – one day our paths will cross yet again, I'm sure. Why have they lasted so long? Because they enjoy what they do, there's an honesty about them. You can tell, when they play live, just by the looks they give each other."



Carl Cox

"I actually only heard them live for the first time last year. Before that, we'd always be playing at the same festivals, but they'd be in one room and I'd be in another. I'd always hear these screams and shouts from the crowd from wherever they were playing, which obviously made my life a bit harder! They just came on the scene with a totally different sound and they haven't budged. The funny thing is that I loved 'Born Slippy' when it first came out, but the industry couldn't get their heads around it. It was too fast, too hard and those lyrics... Six months later, of course, they had the last laugh."

Spot the lyric

Think you know yer Underworld? Think you could do a karaoke "Banstyle"? Test your knowledge by spotting which tracks these lyrics come from. But watch out. Two of them are made up. Which ones?

1. "She said good year rubber man"
2. "Porn dogs sniffing the wind"
3. "Fishman/Nike man/Red Stripe/Blue Mercedes/Big dog/Salty man"
4. "She said fish fry light black/Riding on the saddle sack"
5. "Bootleg babies call to you and lie among the mosquitoes"
6. "A face like peeled onion/Sheep in drag"
7. "Licking Colonel Sanders' fingers/The naming of killer boy"
8. "Old man Einstein crazy in his attic"
9. "Happy shopper bouncing ball telephone dial setting sun"
10. "I'm just a waitress she said"
11. "FBI fronted yellow sunshine heading west again"
12. "I am all that surrounds you/The earth and the sky"

Answers on Page 60

Everything you wanted to know about Underworld

From new romantics to the new album, your complete guide to the world of Karl

1981 Rick Smith and Karl Hyde meet for the first time at Rick's house party in Cardiff. Rick is studying electronics at Cardiff University. Karl is playing in local new wave band The Screen Gems. At the party, Rick is slumped in an unfilled bath clutching a bottle of champagne. Karl is attempting to use the loo. They hook up, calling their band Freur. CBS sign them.

1983 Freur have a hit single with "Doot Doot". They are also apparently massive in Israel and Italy. Commenting on Freur, Karl reflects that "if the dance market had existed then, between 1984 and 1987, we'd probably have gravitated towards it... but we wanted a record deal, we had to appeal to somebody to give us that deal, so we had to do pop. That was the way you thought in those times."

1984 Debut Freur album "Doot Doot" released.

1985 Second Freur album, "Get Us Out Of Here" released. To massive indifference. They split shortly afterwards.

1987 First incarnation of Underworld release debut single, "Underneath The Radar", followed by album of same name. Sample lyric: "Blackbird sittin' at the kitchen door/Don't give him bread, he'll come back for more/Point to the bush where the berry grows/Rub your belly and touch your toes". They look like A Flock Of Seagulls after an explosion in a Max Factor factory.

1988 Underworld release "Change The Weather" album. It sounds like a sub-Prince quasi-Eurythmics avant-Yello take on white boy funk. You really wouldn't like it. Trust us. We asked Music & Video Exchange to look out a copy for us, but they'd thrown them all out because they couldn't shift them.

1989 Tour America supporting The Eurythmics. Split shortly afterwards. Rick returns to UK on his own. Karl stays in America to work with Terri Nunn (ex-singer of Berlin. Remember "Take My Breath Away"?) at Paisley Park. He eventually returns to the UK and works as a file organiser for Cooper's & Lybrand, a firm of accountants, even thinking about quitting music full time. "I just thought 'this is wicked, I'm getting paid properly.' I didn't have to worry about tax and got paid for overtime and everything."

1990 Darren Emerson, 17, is working as a runner in the Stock Exchange by day and a techno DJ by night. A friend says his musician brother-in-law needs a DJ to work with. The brother-in-law is Rick Smith. Karl is persuaded to rejoin. The new Underworld are born.

1991 They press up 500 copies of "Hump"/"Mother Earth" and sell them from the back of Rick's car. Interestingly enough, the run-out groove of "The Hump" declares "Dogman go woof". Sound familiar? Rick: "I remember when Tag took two boxes of "The Hump" and it was the best feeling. Fuck Number One in Italy, this was amazing."

1992 Underworld set up The Experimental Sound Field in Glastonbury and astound all who were there with a 14-hour DJ/band interface jam. One person who was there was music business lawyer Richard Gates: "They had two whole sides of the field fenced off with screens to project on, with brilliant lights and slides and strobes. The music went through all these permutations, from Parliament to Andronicus, and in the middle of it all was this scaffold tower with DJs and musicians. It was magical, almost spiritual." Karl remembers: "Being in the middle of the field meant we were in the middle of the vibe. We were feeling and reacting to the surges of energy from the crowd. It was amazing, like going out there and dancing with them." They also soundtrack their first advert through the Tomato creative/multi-media group they've helped set up - for Adidas.

1993 The first single proper, "Dirty"/"Minneapolis" is released under the Lemon Interrupt alias on Junior Boys Own, after Darren introduces the band to label owner, Steve Hall. "Eclipse"/"Big Mouth" (the latter featuring a crazy harmonica riff) under the same name follows soon after. "Big Mouth" becomes a progressive house anthem. Later this year, first single proper as Underworld, "Mmm... Skyscraper I Love You" released, a towering slab of techno-meets-spiralling-outta-control-space-rawk with its "30,000 feet above the earth/And it's a beautiful thing" refrain. It's like nothing the world has ever heard before. The lines come from a plane journey over New York. Underworld have arrived.

1993 "I'm invisible, I'm invisible, I'm invisible/An eraser of love". "Cowgirl" arrives, a kind of vocal version of the "Rez" single which builds to impossible peaks and establishes Underworld as true contenders for kings of the new dance. The build-up to the album continues with the release of "Spikkee"/"Dogman Go Woof".

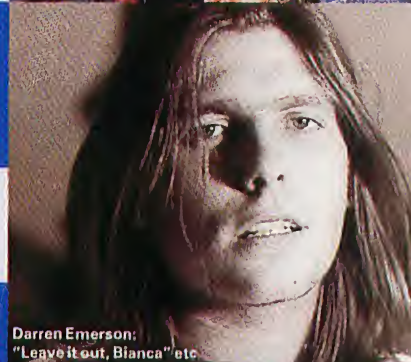
Freur: Foppish in frills



Underworld Mk 1: Lush in leather



Darren Emerson: "Leave it out, Bianca" etc



Underworld Mk 2



Live at Megadog



but couldn't be bothered to ask



Rick and Darren. After this you need never read another Underworld article again

1994

January – "Dubnobasswithmyheadman" released to tumultuous acclaim. "Melody Maker" calls it "the most important album since 'The Stone Roses' and the best since 'Screamadelica'", adding, "this breathtaking hybrid marks the moment that club culture finally comes of age and beckons to *everyone*." "NME" says it's "a reminder of how an overly active imagination can be an asset when applied to music... a debut album to cherish." It's like the pinnacle of 30 years of music, with strands of everything from Jamaican dub to folksy blues to power-techno coursing through it. It's awesome. And goes on to sell a quarter of a million copies worldwide.

February – "NME" check them out live at Brighton's Zap Club. Karl smashes his guitar on stage, then proceeds to pick up a miniature keyboard, places it on the floor and dances a jig around it. The paper concludes: "Whatever kind of strange inspiration fires him (and Underworld) to the creative heights they scale when they pace the stage, it should be carefully nurtured. Unlike the guitar, it's irreplaceable."

June – "Dark & Long" released as a single. A brooding, ebbing, flowing Detroit-style epic, it's like having all the weather patterns of the world converge in your front room and unleash their devastating power while you dance naked under their lashings. Honest. It becomes an anthem in Oakenfold's room at Cream when he takes over there in 1996, two years later, when he plays it every week at exactly the same point in his set.

July – They hit the road with the Midi Circus tour, a travelling ensemble highlighting dance music's live capabilities, with System 7 and Orbital.

1995 First release of "Born Slippy" with the infamous "Nuxx" mix tucked away on the B-side.

1996

March – "Second Toughest In The Infants" released. It's a triumph. From the swamp-blues chill out of the gorgeous "Bluski" to the unhinged quasi-jungle of "Banstyle", this is Underworld at their stratospheric best once again. Muzik make it Album Of The Month, saying, "with Underworld, there are no limitations... 'Second Toughest' is an album of twisted, euphoric, hi-rise epics." In an interview, Karl tells us, "I never do drugs. If you were like me, would you waste your money on drugs? My ambition is to get to normality, to understand three dimensions. Just the three." Darren explains the attraction of Underworld thus: "We'll take you up to the top with one song, then tip you over the edge and send you shooting downwards with the next, only to bring you back up again. It's a ride from start to finish."

May – "Trainspotting" released, with "Born Slippy (Nuxx)" opening the credits. Junior Boys Own refuse to bow to pressure, and instead release "Pearl's Girl" as a single.

June – The clamour for the re-release of "Born Slippy (Nuxx)" begins in earnest as it becomes an anthem at Tribal Gathering, played in every tent several times over the night. Pete Tong says he'll play it every week on his show until it's released.

July – "Born Slippy (Nuxx)" finally re-released, and enters the charts at Number Two, with a video directed by "Trainspotting" director, Danny Boyle. Muzik features them on the cover, as icons on a beer bottle label, naturally. Karl talks about the origins of "Born Slippy": "It's about feeling like a slab of meat, a shit-faced piece of crap coming out of The Ship in Wardour Street, an old haunt of ours. The track is highly ironic... I'm not praising lager at all." It turns out that the "mega mega white thing" is in fact not a pill, but a reference to Karl himself. Darren meanwhile reveals his own fondness for the amber nectar: "It's my drug of choice... though it can make me a bit leery at times. I have been known to take my clothes off or put bananas down my trousers."

September – They headline Universe's Big Love festival – a real climax to an incredible year.

October – "Pearl's Girl" re-released. Karl moves from Romford to Soho.

1997 First new single since "Second Toughest" released – "Moaner" is taken from the soundtrack to the new "Batman" movie. Apart from a few gigs, a quiet year for Underworld. Their label, Junior Boys Own, sign a deal with V2. They spend most of the year recording their new album, provisionally titled "Tonight Matthew I'm Going To Be Underworld".

1998 Preparations begin in earnest for the release of the new single and album. The band play at Glastonbury, in atrocious conditions, and V98, blowing everyone away and previewing several new tracks, including "King Of Snake". The album's title has now changed to "Beaucoup Fish". At the end of the year, they support a reformed New Order and promos of "King Of Snake" are released with mixes by Dave Angel and Dave Clarke.

1994: Definitely no pony and trap



1996: Representing in three dimensions



Reading Festival, 1998



New Year's Eve 1998

pics MARTYN GOODACRE, REX, ROGER SARGENT, ROB WATKINS, STEVE DOUBLE, ED SIRRS, STEFAN DE BATSELIER

Underworld Discography

Underworld (with Darren Emerson) UK Singles

- **Mother Earth/The Hump** (12" 500 copies only, 1991) £40
- **Mmm... Skyscraper I Love You/Mmm... Skyscraper** (Telegraph 6.11.92)/Mmm... Skyscraper (Jam Scraper) (Boys Own 12" B01X13, 1993) £15
- **Mmm... Skyscraper I Love You/Mmm... Skyscraper** (Telegraph 6.11.92)/Mmm... Skyscraper (Jam Scraper) (Boys Own CD B01CD13, 1993) £8
- **Dirty Guitar** (12" Promo only white label, Collect001, 1993) £40
- **Rez/Why Why Why** (12" Junior Boys Own Pink Vinyl Collect002, 1000 copies only, 1993) £40
- **Rez/Cowgirl** (Junior Boys Own 12" JBO13, 1993) £8
- **Spikkee/Dogman Go Woof** (Junior Boys Own 12" JBO17, 1993) £6
- **Spikkee/Dogman Go Woof** (Junior Boys Own CD JBO17 CD, 1993) £4
- **Dark & Long (Dark Train Mix)/Dark & Long (Burt's Mix)** (Junior Boys Own 12" JBO19, 1994) £4
- **Dark & Long (Spoon Deep Mix)/Dark & Long (Thing In A Book Mix)** (Junior Boys Own 12" JBO19X, 1994) £4
- **Dark & Long (Halls Mix)/Dark & Long (Dark Train Mix)/Dark & Long (Most 'Ospitable Mix)/Dark & Long (215 Miles Mix)** (Junior Boys Own CD JBO19 CDS, 1994) £4
- **Rez/Cowgirl** (Junior Boys Own 12" JBO1001, 1995 Re-issue) £4
- **Born Slippy/Born Slippy Nuxx** (Junior Boys Own 12" JBO29, 1995) £4
- **Born Slippy (Telematic Mix)/Cowgirl (Winner Mix)** (Junior Boys Own 12" JBO29R, 1995) £4
- **Born Slippy/Born Slippy Nuxx/Born Slippy (Telematic Mix)** (Junior Boys Own CD JBO29 CDS, 1995) £4
- **Rowla/Deep Pan** (Junior Boys Own 12" UW Promo 1 Promo only 75 copies pressed, 1996) £20
- **Pearl's Girl (Carp Dreams... Koi)/Cherry Pie** (Junior Boys Own 12" JBO3, 1996) £4
- **Pearl's Girl (Shorts)/Oich Oich/Cherry Pie** (Junior Boys Own CD JBO38 CDS1, 1996) £4
- **Pearl's Girl (Carp Dreams... Koi)/Mosaic/Deep Arch** (Junior Boys Own CD JBO38 CDS2, 1996) £4
- **Born Slippy Nuxx/Born Slippy Nuxx (Darren Price Mix)/Banstyle (Alex Reece Mix)** (Junior Boys Own 12" JBO44, 1996) £4
- **Born Slippy Nuxx/Born Slippy Nuxx (Deep Pan)/Born Slippy Nuxx (Darren Price Mix)/Born Slippy Nuxx (Darren Price Remix)** (Junior Boys Own CD JBO44 CDS 1, 1996) £4
- **Born Slippy Nuxx (Short)/Dark & Long (Dark Train Mix)/Banstyle (Alex Reece Mix)** (Junior Boys Own CD JBO44 CDS 2, 1996) £4
- **Pearl's Girl/Pearl's Girl (Tin There)** (Junior Boys Own 12" JBO45, 1996) £4
- **Pearl's Girl (14996 Version)/Rowla (Extended)** (Junior Boys Own 12" JBO UR1, 1996) £4
- **Pearl's Girl (Short)/Oich Oich/Cherry Pie** (same as JBO38 CDS1 but with new picture sleeve) (Junior Boys Own CD JBO45 CDS1, 1996) £4
- **Pearl's Girl (Tin There)/Puppies/Born Slippy** (Junior Boys Own CD JBO45 CDS2, 1996) £4

Albums

- **Dubnobasswithmyheadman** (Junior Boys Own LP/CD JBO LP1/CD1, 1993) £12/£14
- **Second Toughest In The Infants** (Junior Boys Own LP/CD JBO LP4/CD4, 1996) £12/£14

Lemon Interrupt

- **Dirty/Minneapolis/Minneapolis Airwaves** (Junior Boys Own 12" JBO7-12, 1992) £10
- **Bigmouth/Eclipse** (Junior Boys Own 12" JBO12, 1992) £10
- **Bigmouth/Eclipse** (Junior Boys Own CD JBO CD2, 1992) £6
- **Bigmouth/Dirty** (Junior Boys Own 12" Re-issue JBO1005, 1995) £4

Remixes

- **108 - "Te Quiero"** (Brute Records 12", Brute 5 1992) (2 mixes) £6
- **Björk - "Human Behaviour"** (One Little Indian 12" 112TP12, 1993) (1 mix) £8
- **Björk - "Human Behaviour"** (One Little Indian 12" 112TPX12, 1993) (2 Mixes) £10
- **Björk - "Human Behaviour"** (One Little Indian CD 112TP7CD, 1993) (1 Mix) £6
- **Björk - "I Miss You"** (One Little Indian 12"/CD 194TP12/TP7CD, 1997) £6/£6
- **Chemical Brothers - "Leave Home"** (Junior Boys Own 12"/CD CHEMSTX1/D1, 1995) (2 mixes) £4
- **Depeche Mode - "Barrel Of A Gun"** (Mute Promo 12" P12 Bong 25, 1997) (2 mixes) £8
- **Depeche Mode - "Barrel Of A Gun"** (Mute 12"/CD 12/LCD Bong 25, 1997) (2mixes) £4/£4
- **Dreadzone - "Zion Youth"** (Virgin 12"/CD VST/VST CDT 1537, 1995) (1 Mix) £4
- **Drum Club - "Sound System"** (Butterfly Promo 2x12" DJ Promo 2, 1993) (1 Mix) £8
- **Drum Club - "Sound System"** (Butterfly 12"/CD BFLT/CD10, 1993) (1 Mix) £4/£4
- **Eagles Prey - "Tonto's Drum"** (Eagles Prey 12" 1992 TEP 1) (1 Mix) £10
- **Everything But The Girl - "Before Today"** (east west Promo 2 x 12") (2 mixes) £8
- **Front 242 - "Happiness"** (Red Rhino Europe 12"/CD RRE 207/CD, 1995) (2 mixes) £7/5
- **Gat Decor - "Passion"** (Effective 12" 12 EFFS 1, 1992) (1 mix) £12
- **Gat Decor - "Passion"** (Way Of Life 12"/CD WAY T/D6, 1996) (1 mix) £4/4
- **Leftfield - "Song Of Life"** (Hard Hands 12" Hand 002R, 1992) (2 mixes) £10
- **Massive Attack - "Rising Son"** (Circa Promo 2 x 12" WBRTD8, 1997) (1 mix) £12
- **Massive Attack - "Rising Son"** (Circa Promo 12" WBRT8, 1997) (1 mix) £6
- **Mental Generation - "Cafe Del Mar"** (Effective 12"/CD 12 EFFS 7/CD, 1993) (3 mixes) £10
- **Mental Generation - "Cafe Del Mar"** (Effective 12" Reissue 12 EFFS28, 1996) (3 mixes) £8
- **Model 500 - "The Flow"** (R&S 12"/CD Promo1100/R595070, 1995) (2mixes) £6/4
- **Odd Company - "Swing In Trance"** (Logic UK 12" LUK004, 1992) (2 mixes) £6
- **One Dove - "Why Don't You Take Me?"** (Boys Own Promo 2x12" BO1XDJ16, 1993) (2 mixes) £12
- **One Dove - "Why Don't You Take Me?"** (Boys Own 12"/12" Remix BO1X/R16, 1993) (2 mixes) £4
- **William Orbit - "Water From A Vineleaf"** (Virgin 12" VST1465, 1993) (1 mix) £15
- **William Orbit - "Water From A Vineleaf"** (Virgin CD VSTCD1465, 1993) (2 mixes) £6
- **Orbital - "Lush 3-3"** (Internal 12"/CD UE7/UECD7, 1993) (2 mixes) £5
- **Rob & Goldie - "The Shadow"** (Moving Shadow 12" Shadow 1002, 1997) (1 Mix) £4
- **Saint Etienne - "Cool Kids Of Death"** (Heavenly 12" Promo only HVN 5012P, 1995) (1 mix) £8
- **Saint Etienne - "Cool Kids Of Death"** (Heavenly CD HVN50CDR, 1995) (1 mix) £6
- **Saint Etienne - "Like A Motorway"** (Heavenly 12"/CD HVN 4012/CD 1994) (1 mix) £4
- **Saint Etienne - "Pale Movie"** (Heavenly CD HVN37CD, 1994) (1 mix) £4
- **Shakespeare's Sister - "Black Sky"** (London 12" Promo Only LONXDJ 330, 1992) (1 mix) £20
- **Simply Red - "Thrill Me"** (east west 2 x 12" Promo only SAM 1020, 1992) (3 mixes) £30
- **Spooky - "Schmoo"** (Guerilla 12" GRRR45, 1992) (2 mixes) £10
- **Sven Vath - "Beauty & The Beast"** (UK Eye-Q 12" Promo 1 SAM1450, 1994) (1 mix) £6
- **Sven Vath - "Beauty & The Beast"** (UK Eye-Q 12" Promo 2 SAM1749, 1994) (1 mix) £6
- **Tata Box Inhibitors - "Protein"** (Touche Records 12", 1996) (1 mix) £6

Answers 1 "Confusion The Waitress" 2 "Mmm... Skyscraper" 3 "Banstyle/Sappy's Curry" 4 made up 5 "Juanita" 6 "Spoonman" 7 "Stagger" 8 "Pearl's Girl" 9 "Air Towel" 10 "Dark And Long" 11 made up 12 "M.E."

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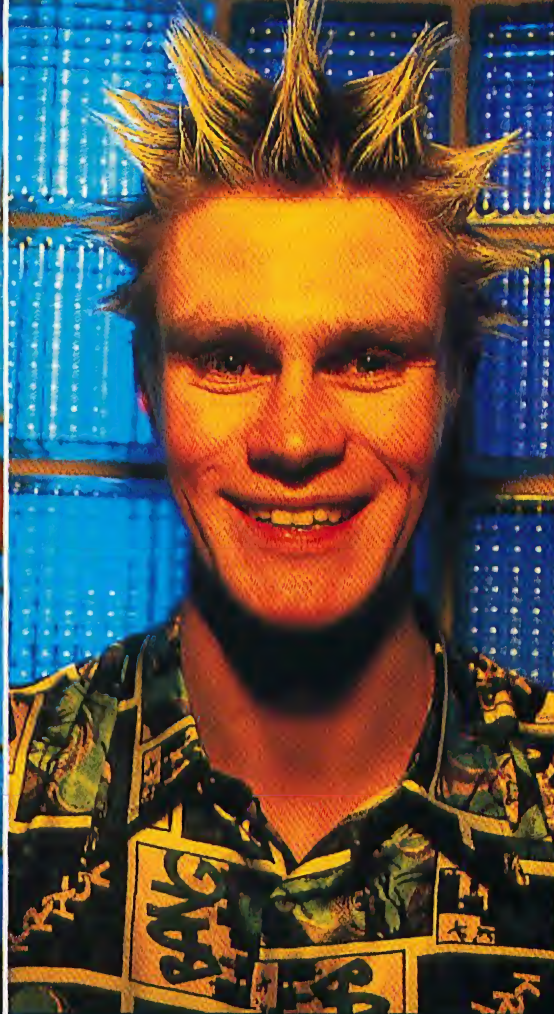
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GOLDEN: STOKE'S SUPERCLUB



Lisa Gibson, 29
Parcel Pricer

What does Golden mean to you? "Bloody good night out, girls on tour!"
Favourite Golden DJ? "Judge Jules"
Have you got any magical Golden moments?
"Too many to mention"



Barry Holt, 21
Shop Assistant

What does Golden mean to you? "Hands in the air"
Favourite Golden DJ? "It's gotta be Scott Bond"
Have you got any magical Golden moments? "When Golden was in Manchester it was the first club I ever went to and I've been coming here ever since"



Abby Cartwright, 19
Student

What does Golden mean to you? "Good music, beautiful people"
Favourite Golden DJ? "Scott Bond"
Have you got any magical Golden moments?
"Right now"

Golden Years

In the last seven years **Golden** has seen the lot. Seven years of gangsters and gurning from Stoke to Manchester and back again. And it's still a Golden wonder





Paul Smith

James Wakefieldmore, 18
Student

What does Golden mean to you? "A meeting of lots of my favourite DJs with brilliant people"
Favourite Golden DJ? "Tall Paul"
Have you got any magical Golden moments?
"My mate Doggy tripping everyone out with his friendly dancing"



Michelle Pedder, 19
Glamour Model

What does Golden mean to you? "I fucking love it"
Favourite Golden DJ? "Judge Jules"
Have you got any magical Golden moments? "Dancing on the podiums - yeah!"

March 1992 and 100 friends turned up. The plan was to create a club vibe that reflected the Balearic scene happening in places like Manchester's Most Excellent and Venus in Nottingham, with some of the manic warehouse feel of Shelly's and the Hacienda thrown in.

By the time they'd moved to the roomier Academy in Stoke, Golden had taken off. By eight o'clock every night a thousand people would be outside. The club would open at nine and was sold out by 10. The Academy regulars were the first to experience the Sister Sledge phenomenon. Sister Sledge in a house club? You may well ask. . . and resident Kelvin Andrews would have told you about "the finest last tune of the night ever". Kelvin played "We Are Family" religiously for 12 months, resulting in Sister Sledge themselves being booked to perform "We Are Family" as last tune of the night. Cue mass hysteria.

By January 1994 Golden had won Club Of The Year at the International Dance Awards at the Apollo, London. But Kelvin reckons the magic had gone by then. "It was more of a tourist attraction than anything else," he says.

Returning up north they were offered a spanking new venue - the Cube in Newcastle-Under-Lyme - which was becoming the first superclub of the time. 1500 people were turned away on the opening night. Other clubs in the area collectively soiled their underwear as the monster continued to grow.

The line-up wasn't bad, either. Andrew Weatherall, Justin Robertson and back room resident Cafe Del Mar's Jose Padilla alongside residents Kelvin and Pete Bromley provided first night euphoria, but after only three sell-out weeks the club owners sacked Golden, misguidedly believing they could handle this promotion lark themselves. Golden retreated to the Academy, only to be sacked by them a couple of months later.

"It was a gangster thing. We got thrown out of the area," reports current promoter Nick Dean, reluctant to expand for fear of a kneecapping. Feeling as disheartened as a lemming on D-Day, Golden thought it was all over.

"There were no other venues in Stoke and it all felt very stale," continues Nick. "Jon looked around and told us he'd found a club called Sankey's Soap in Manchester. We just stared and said, 'you what?'" he chuckles. "Gunchester! At the time its reputation made it seem like a massive gamble but we trusted Jon and he couldn't have been more right."

Nick had the job of driving Jon up to Sankey's for the opening night in August 1995. "None of us said a word all the way. You could've split the atmosphere with a scalpel. It either worked or we went bust." The pant-wetting could have been avoided as the night was a huge success, selling out within milliseconds of opening.

"Coming back we never stopped talking," says Nick. "We ended up in Wales because I just kept talking and missed the motorway exit."

Manchester wasn't all plain sailing. With the city's violent image, even persuading some DJs to play there proved difficult.

As a fresh young crowd replaced the old one the club sold out every week for a year, only marred by "small problems with gangsters".

Jason Kirby, a regular at the time, enthuses "Golden at Sankeys was the ultimate night out."

>>

T

WO thousand pairs of hands hit the air (again) as Paul Van Dyk's gargantuan mix of Humate's "Love Stimulation" pummels through the turbo sound system. Boy George's foundation cracks as his face creases into a grin; Judge Jules nudges him out the way and flops another screamer onto the decks. A bespectacled student type next to me grunts "it's alright here, innit" as he waves a sign spelling out Tall Paul's name. Paul left four hours ago.

Your average, run of the mill Saturday superclub night out? Almost, but not quite. To paraphrase master lyricist Phil Collins, "there's something in the air tonight" and tonight it isn't just the wafts of poppers, laser beams or hands. So what is it that makes Golden so special?

Golden is the kind of club that has teenagers writing its name on their pencil cases on Monday morning and has 30-year-olds throwing themselves about on Saturday nights as if they were still 16. If we knew why Golden has affected people in this way for the last seven years, we'd steal their magic potion, open Golden franchises all over the world and live like kings for the rest of our lives. Unfortunately it just isn't that simple. Golden's history has seen it change venue more times than the Olympics, they've been threatened by gangsters, run out of town, laughed, cried and nearly died in the name of clubbing.

The Golden family tree dates back to 1992 when Stoke's greatest export, Shelly's, closed. The lack of a regular Saturday dose of Sasha left a lot of young people in a clubless black hole. Jon Hill and Jason Leek, two clubbers just out of university, couldn't bear the thought of not having anywhere to go on a Saturday night.

The first Golden was held in the pokey Peppers club in Newcastle-Under-Lyme, just outside Stoke. It was



GOLDEN



"Golden at Sankeys was the ultimate night out. It was better than sex"

>> It was better than sex. Almost. I'd been a regular at Shelly's and this was even threatening to rival that for the buzz".

Many clubs thought 1998 was the year clubbing was going to blow up, but by April numbers at Golden had dropped and no one could work it out. Along with a few problems with a scally element, Golden was on rocky ground.

One night after a boxing match at the Nynex arena 300 cauliflower-eared youths turned up, rendering the doormen powerless. The police couldn't do anything and advised that the club shut for the night. DJ Danny Rampling wasn't convinced until he looked up from the decks and observed a ring of 300 scallies surrounding the dancefloor. Hastily agreeing to leg it, Rampling was bundled out of a back door into a waiting car. The same youths went on to stab two doormen at another club.

By June, although not brilliant, the club was stable enough to survive through the summer. Unfortunately Sankey's Soap owners Andy Spiro and Rupert Campbell had other plans and decided to liquidate the club.

News of Darren Hughes' resignation at Cream made matters worse. Nick was told by Dave Seaman in Heathrow airport as they waited to jet off on a Golden tour. "The first thing I thought is they're gonna offer Jon that job because he's got close links with Cream." When he got back his fears were confirmed.

No one from Golden went to their last night at Sankey's for fear that staff and security would take their job losses out on them. Nick settled for a craftily swiped piece of the dancefloor and Jon still has a piece of the DJ booth in his front room with scrawled messages of love on it.

Luckily, and perhaps with foresight, Golden had already started up again in Stoke due to demand from April 1998.

A year on, the club is enjoying capacity crowds, getting the DJs they want and riding high once again.



Jon Hill on Golden

"When we started Golden I had no great career plan in mind, since anyone who goes into clubbing to make money will fail. You need to love it and through all the adversity we've faced, we've become a lot stronger. Golden is about entertainment, not education and that's why it'll still be here in 10 years. Golden's here to stay."

Kelvin Andrew's 10 All Time Golden Groovers

- 1 LOCK UP Zero B (frr)
- 2 SCATTERED DREAMS 280 West (Kaleidoscope)
- 3 SOUL CLAP (SURE DUB) Showbiz & AG (Gem)
- 4 KISS ME (33) DJ Creator (Rumour)
- 5 BACKSTROKIN' Fatback (Phillips)
- 6 CORAZON Los Chinguitos (Spanish EMI)
- 7 YOU DON'T LOVE ME (FUTURE SOUND OF LONDON DUB) Prefab Sprout (Warners)
- 8 THE LAST CAFE Jam Cafe (Belgian)
- 9 FEEL THE BASSLINE Rhythm Master (Underworld)
- 10 EP Los Kings Del Mambo (Studio X)

Pete Bromley's Early Golden Faves

- 1 BOCACHIA DJ LeRoy (Palmares)
- 2 GONNA GET YOU (TODD'S RAVE MIX) Bizarre Inc (Vinyl Solution)
- 3 LOVE IS THE ICON (ROGER S MIX) Barry White (AM:PM)
- 4 ALL FUNKED UP Mother (Bostin)
- 5 SLUMBERLAND Solitaire Gee (Warp)
- 6 LUV STUFF Sagat (Maxi)
- 7 TIME 2 STOP Roger S (Hard Times)
- 8 HERE WE GO DOP (Guerilla)
- 9 NOTHING BETTER Colourblind (Ore)
- 10 THE JOURNEY The Choice (Westside)

"We Are Family" isn't the last tune of the night as the club continues to book the big six DJs but the brother/sister vibe is stronger than ever as a new generation of clubbers discover the joys of Golden. Nick Dean has been in control for just less than a year and is totally optimistic about the future. "The fact is that Stoke has clubland history with Shelly's and Golden's previous nights here. When it rocks here there's nowhere better." Looking at Golden's tumultuous past you could be forgiven for wondering how long this current sunshine period can last. But that's where Golden is different. Not content with giving up or running away they've bounced back from more near misses than Gazza. "We have adapted to everything that's gone on. Musically, we're a house club and that's all we are," professes Nick. "The scene has changed from garage and lighter house sounds to hard house and we've had to evolve with that." Whereas Jon Hill was responsible for launching Allister Whitehead's career all those years ago, DJs like him are unlikely to stand behind the Technics at Golden again. "People like Allister and Graeme Park play that sound but they wouldn't excite our crowd."

So what's changed? "The new generation know their music more now. Years ago people used to get completely shitfaced and just have it. Now there's a punter that goes for certain DJs and music and they know every mistake they make. And the most important people are the punters. They're our future. We're a club for the people, we were a rave in the beginning, we've kept it simple. What you see is what you get." Silence may be Golden but thank the Lord Golden isn't silence... yet.

Golden is every Saturday at The Void, Glass Street, Hanley, Stoke-On-Trent, 9.30-4am. Admission is £12/£11/£10/£9. Call 01782-621-454 for info



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FIRST FOR SINGLES



Roc-In-It

deeJay PUNK-ROC FEAT. ONYX

DeeJay Punk-Roc hooks up with Queens based rappers Onyx to produce this phat slab of pure hip hop madness. Also features a storming mix of "The World Is My Ashtray" and a Mash Up monster mix of "I Hate Everybody".



Raise Your Hands

BIG ROOM GIRL FEAT. DARRYL PANDY

The latest release from the alter ego of Rhythm Masters, who along with Fire Island feature on the mixes that accompany this track. The single features an extensive house workout with the vocal delights of the legendary Darryl Pandy.

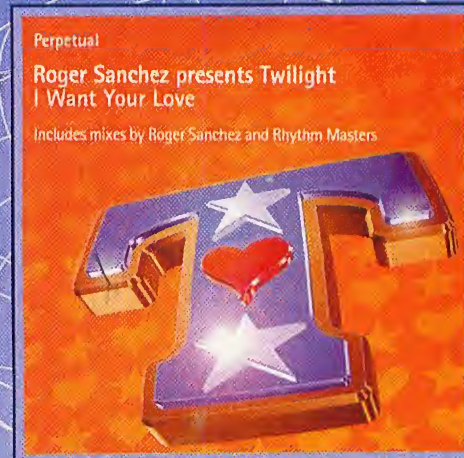


Power

NO SOLUTION FEAT. CYNDA

The No. 1 Buzz chart single is at last available, featuring blistering deep house mixes from Ashley Beedle and soulful UK garage mixes from Banana Republic. The original "Big" mix, with its huge disco b-line, is included on the 12".

Released 15th February



I Want Your love

ROGER SANCHEZ PRESENTS TWILIGHT

Already a hit in the clubs, this cracking new version of Chic's 70s disco classic is bound to be a smash. Produced by Roger Sanchez for his new band Twilight, this National Club Chart No. 1 is available with exclusive UK mixes from Roger Sanchez, Rhythm Masters and Stonebridge.

Released 15th February

new release singles - **CD** and **12"** from **£1.99** and **7"** and **cassette** from **99p**

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The

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A Z

of Techno

Part1 (A-H)

From Detroit to Tokyo via Frankfurt, techno is more than a world-changing music, it's an entire international language. Whether you like it hard and fast, or soft and jazzy, over the next three months Muzik will be bringing you the most detailed look possible at the world of techno. Your ultimate guide to the music that shaped all our futures

>>

words Dave Mothersole, Tom Mugridge, Frank Tope, Ben Turner, Calvin Bush

a is for:

Juan Atkins

Juan Atkins' influence on contemporary music simply can't be overestimated. One of the world's most innovative producers, if anyone can claim to have defined techno it's him. Alongside Richard Davies (aka 3070) as Cybotron, he gave the genre its name with "Techno City" in 1984 and laid down its basic blueprint with tracks like "Clear" (1983) and "Alleys Of Your Mind" (1981). In 1985 he launched his Metroplex imprint with the stunningly futuristic "No UFOs", now generally regarded as the first fully-formed techno record. He's consistently stayed ahead of the pack and is revered as much today as he was an incredible 18 years ago. Essential release: Model 500 - "The Chase" (Metroplex)



Acid

Purple ooms at acid house parties, microdots at Glastonbury, or just sitting at home losing yourself in a Carl Craig classic. From lost-it weekends dancing in fields to Richie Hawtin's well-documented penchant for LSD, the modern history of psychedelia is inextricably linked with that of techno.



Acid Jesus

Roman Flugel and Jorn Elling, the mysterious German duo behind the groundbreaking Klang Elektronik imprint. Responsible for dancefloor hits like "Move My Body" and "Razzblaster", they also produce esoteric breakbeat tracks and in true techno style are only contactable via fax or the Internet. Essential release: Acid Jesus - "Radiation" (Klang)

Acid Junkies

Stefan Robbers' and Harold de Kinderen's insane, totally in yer face acid techno project. A big draw on the European party circuit, they record all their material completely live and think computers are for pussies. Essential release: Acid Junkies - "303" (Djax Up Beats)

The Advent



Colin McBean and Cisco Ferreira record for Tresor, Rotation, Synewave and a whole host of other labels as well as their own Internal and Kombination Research imprints. Always working with the dancefloor in mind, they've carved out a style that's gritty and hard, but always supremely funky. Very much in demand on the live circuit, over the last couple of years they've also been making house records as G-Flame and Mr G.

Essential release: Man Made - "Spacewreck" (Fragile)

Ambient

"It's time to lie down and be counted," remarked Mixmaster Morris at the height of the ambient boom. Ambient began in the chill out room where DJs like Dr Alex Paterson of The Orb decided it would be a good idea to spin horizontally-inclined "tunes" like Brian Eno's "Music For Airports" to wide-eyed casualties too off their cake to move, let alone argue. Soon there were numerous clubs and records dedicated to re-creating that 6am comedown vibe.

But for many techno producers, ambient provided a forum for more experimental, downtempo electronica, unrestricted by the demands of the dancefloor. Albums like Global Communication's sublime "76:42" and events like The Big Chill avoided the slippery slope of self-parody and when people decided they'd actually quite like to go back to dancing, they managed to come up smelling of roses rather than patchouli oil.

Mark Ambrose

Mild mannered producer with a nice line in fat funky beats and big hloated basslines. Currently records for Force Inc, Minifunk, Offshoot, Solid Groove and his own Crayon imprint. Recently tipped by Muzik as one of the Faces Of 1999. Essential Release: Mark Ambrose - "Airtight Garage EP" (Crayon)

Dave Angel



Producer, remixer and huge international DJ, Dave Angel has been at the forefront of techno since his remix of the Eurythmics' "Sweet Dreams" stormed the UK national charts in 1989. The son of a jazz musician, his recordings for labels like FNAC, R&S and

Island show a rare versatility that ranges from Detroit-inspired hi-tech jazz to hard, pounding, futuristic disco. But perhaps his greatest strength is the way he's consistently balanced a real cutting edge sensibility with a style that's as innovative as it is accessible. Essential release: Dave Angel - "3rd Voyage" (R&S)

Anonymity

Kraftwerk preferred to let their robots do the talking. Underground Resistance invariably refused to do any talking at all, and numerous other techno producers continue to cower behind aliases, numbers, white labels, or simply behind large banks of technical equipment. A deliberate refusal of the cult of personality surrounding musicians, or just a lack of basic social skills?

Aphex Twin



Richard James' music is very difficult to categorise, but his connections with and influence on techno are still very important. Releases like "Digeridoo" (Rabbit City and R&S) took the genre to new extremes of intensity and his fantastically beautiful "Analogue Bubblebath 1" (Mighty Force and R&S) helped define the ambient techno sound. More recently he's kept busy by adding surrealism and humour to a too often dour genre. Essential release: Aphex Twin - "Selected Ambient Works 85-92" (R&S)

Robert Armani

Elusive Chicago producer whose "Circus Bells" became one of the all-time classics thanks to Hardfloor's overhaul. Probably the moodiest of all the techno creators, he once stated the only thing he could enthuse about in life was his love for owning five cars, which he kept because he "needed them". The "Fuse Box" album on ACV remains one of the finest club techno albums of the Nineties. Essential release: "Circus Bells" (Djax Up Beats)

A.R.T.

Groundbreaking early Nineties imprint run by tech-jazz maestro Kirk Degiorgio which helped to shape the more esoteric strands of electronica through a total disregard for dancefloor convention. It provided another outlet for artists like Balil (Black Dog), Cemetrix (B12) and Carl Craig and also showed that techno was as much about musicality, innovation and soul as thunderous beats and heaving dancefloors. Essential release: Various Artists - "Objets D'ART" (New Electronica)

Artificial Intelligence

The Warp compilation "Artificial Intelligence" and the subsequent series of artist albums spawned a new sub-genre they called "electronic listening music". Silly name, but no one really took any notice - they were all too busy skinning up on the sleeves of Autecore's "Incunabula", Black Dog's "Bytes", Polygon Window's "Surfing On Sine Waves", B12's "Electro Soma" and Speedy J's "Ginger". Essential release: Various Artists - "Artificial Intelligence" (Warp)

As It Is

Now defunct Isle Of Wight-based distribution company, which for a time ruled the formative tech-house underground, keeping shops stocked with an astonishing range of obscure techno, deep house and electro. Run by obsessive fans for obsessive fans, it also threw up the oddball tech-house-with-humour of the Schatrax series. Essential release: Schatrax Six

Atomic Jam



Four years old in August, Atomic Jam has sold out every event it's staged. Now pulling in 2400 avid techno fans a month, the Jam has introduced the Midlands to just about every major (and

minor) techno artist and DJs from Jeff Mills and Richie Hawtin to Juan Atkins and Cari Lekebusch. When you can count the number of real techno clubs on one hand, Atomic Jam is an irreplaceable part of British clubbing.

Aubrey

South coast producer and DJ behind the Solid Groove imprint. Hotly tipped by Derrick May and Colin Dale, his debut album "Liquid Funk" is due soon on Offshoot. Essential release: Aubrey - "Marathon" (Offshoot)

David Alvarado

Los Angeles-based DJ and producer whose glacial tech-house productions sound so chilled they should be from Iceland not California. Currently recording for Deep Dish's Yoshitoshi label and German techno hothouse Plastic City.

b is for:

B12



They worked under a confusing array of pseudonyms, pressed their music on luridly coloured vinyl and packaged it in bright orange sleeves. But it wasn't just their presentation that was different. Influenced by Detroit masters like Derrick

May and Juan Atkins, the cerebral nature and emotional clarity of their polyrhythmic sound structures marked them out as something special. In 1994 they signed to Warp where they have since remained. Essential release: B12 - "Time Tourist" (Warp)

Arthur Baker



The legendary US producer helped create the electro genre when he collaborated with Afrika Bambaataa to transform Kraftwerk's "Trans Europe Express" into "Planet Rock". He carried on the good work with remixes for bands like New Order and Freecz.

B is for... Baldness

Leading techno scientists have recently discovered that prolonged exposure to repetitive 909 beats leads directly to massive hair loss. Consider the evidence:



Autecore's Sean Booth



Carl Cox



Drum Club



Richie Hawtin



Orbital



Baby Ford



Bandulu



London based crew who took everyone by surprise when they surfaced on the now sadly defunct Infonet label with their unique mix of stoned vocals, gritty dub aesthetics and shimmering Detroit grooves. In 1995 they formed their own Foundation Works imprint, toughened up their sound and became a major draw on the live circuit.

Essential release: Bandulu - "Guidance" (Infonet)

Basic Channel

Mark Ernestus and Moritz Von Oswald's Basic Channel isn't just a record label. The fact that they also run Chain Reaction, own the Dubplates & Mastering cutting plant and Berlin's highly regarded Hardwax record store sees to that. But even more important than this self-contained mini empire is the fact that the Basic Channel sound is a whole style in itself. Revolving around bass-heavy pulses, submerged rhythms and crackling interference, it blends techno directly with Jamaican dub. It's consistently been sampled, copied and generally plagiarised in every conceivable way. Crucially though, it has never been bettered. And possibly never will be.

Essential release: "Phylips Trak 2"

Adam Beyer

Adam Beyer's drum heavy, highly energised rhythm tracks have made him one of Europe's most in demand techno producers. Initially discovered on Stockholm's Planet Rhythm imprint where he recorded a string of well received singles, he went on to set up Drum Codes and its offshoot Code Red. He has recently remixed the new Underworld single.

Essential release: Code Red 06

Beltram

Joey to be precise. The Brooklyn boy who shaped the whole "Belgian Hoover" effect with "Mentasm" and created one of the all time basslines from hell with the eternal "Energy Flash". Hasn't changed his record box in five years, but still doing it with his recent, uncompromising work on Novamute.

Essential release: "Energy Flash" (RtS)

Steve Bicknell



Undoubtedly one of the UK's best techno DJs, Bicknell's energy, enthusiasm and technical skill has also made him one of its most popular. Starting out in the late Eighties, he soon gained residencies at clubs and parties like Fun City, Energy and Solaris and in March 1992 started Lost, the UK's longest running purist techno event.

Black Dog

Pioneering early Nineties trio who approached techno from a hip hop perspective, added an oddball Latino sensibility and recorded some of the greatest records of the decade. Rhythmically challenging, heart wrenching beautiful and awesomely gritty, their influence can still be felt in everything from drum & bass to ambient. After the group split in 1994, Ken Downie continued alone as The Black Dog while Ed Handley and Andy Turner formed Plaid.

Essential release: Black Dog - "Parallel" (GPR)

Blake Baxter



Blake Baxter initially made a name for himself by fuelling Detroit's fascination for groups like Nitzer Ebb, Depeche Mode and New Order when he played DOR (Dance-Orientated Rock) sets in the city's clubs. By the late

Eighties he was producing seminal cuts like "Sexuality" and "When We Used To Play" and his fascination for carnal desire had earned him his "Prince Of Techno" title.

Essential release: "One More Time" (Logic)

Bleep

Self-explanatory term for a uniquely British variant on the techno sound. Bleep's biggest hit was "LFO" by LFO on Warp, which sold 130,000 copies in 1990 and introduced "Top Of The Pops" viewers to violent sub-bass frequencies and computer game sound effects. Its success was followed by "Tricky Disco" by Tricky Disco. Evidently bleep artists could only think of one name at a time.

Essential Purchase: LFO - "Frequencies" (Warp)

"Blue Monday"

Nowadays, of course, it's used to advertise American Express cards, but the fabulously stark rhythms and relentlessly hypnotic grooves of New Order's "Blue Monday" were a major influence on techno. The biggest selling 12-inch single of all time and it's still selling some 16 years after its initial release.

CJ Bolland

British-born Belgian who put RtS on the map with the rave classic "Space 3001" and soon afterwards helped to define the thunderous sound of Euro techno through his highly influential "Ravesignal" series. Bolland classics like "Get Busy Time" and more recently "The Prophet" have stood the test of time and still perfectly capture the fun, intensity and full on energy of early Nineties raving.

Essential release: CJ Bolland - "Horsepower" (RtS)



Brooklyn

Manhattan had disco, the Bronx had hip hop and Jersey had garage. But since the late Eighties Brooklyn has been the home of techno in New York and Joey Beltram, Frankie Bones, Damon Wild, Howie & Little, Mundo Muzique, Adam X, Heather Heart and loads of others have all ensured that it stays that way.

Mark Broom

London based DJ and producer whose minimal, funk-fuelled style has made him a much requested spinner on the European circuit and at clubs like Lost and The End. Runs and records for Pure Plastic and Ifach alongside Baby Ford.

Essential release: Mark Broom - "Angie Is A Shoplifter" (Pure Plastic)

Bush

English label run by Eric Powell and Gooden that's been home to Aphrohead, Strata 3 and, most famously, Dave Clarke's "Red" series which redefined techno. Subsidiary Grass Green was also home to the first Terry Francis recordings.

Matthew "Bushwacka" B

Multi-talented breakbeat tech-funk pioneer who got his first break at 16 DJing with the infamous Rat Pack crew, after which he moved into production and, in 1993, became Plink Plonk's in-house engineer. He now resides at The End, engineers for their label and runs his own Plank imprint.

Essential release: Matthew B Featuring EQ - "Let It Play" (Plank)

C is for:

Cabaret Voltaire

Hailing from Sheffield, Cabaret Voltaire began experimenting with tape loops, synthesisers, primitive drum machines and dub in the mid Seventies. Despite a lack of commercial success, their influence, particularly on the Sheffield techno scene which spawned bleep and "electronic listening music", is a fitting legacy. Founder member Richard H Kirk also went on to record two solo albums for Warp.

Essential Purchase: "Red Mecca" (Rough Trade)

Chain Reaction

Berlin label which emerged from the Basic Channel stable, continuing the drive towards ever more minimal techno textures. Artists include Porter Ricks, Morolake and Vainquer.

Essential Purchase: Porter Ricks - "Biokinetics" (Chain Reaction)

Chris & Cozey

The seminal electronic avant-garde duo formed after Chris Carter and Cozey Fanni Tutti split from Throbbing Gristle. Frequently sampled, most famously on CJ Bolland's "Ravesignal 2", they made two classic albums but have stagnated since the late Eighties.

Essential release: Chris & Cozey - "Exotika" (Play It Again Sam)

Dave Clarke

If Dave Clarke's Magnetic North label put him on the map, then his mighty "Red" trilogy made him an international star. Still one of dance music's most energetic, uncompromising and outspoken characters his hip hop inspired mixing skills are the stuff of legend. Currently residing at Liverpool's Bugged Out and Brussels' Fuse Club, his "Electro Boogie 2" mix album was one of 1998's best compilations.

Essential release: Dave Clarke - "Red 2" (Bush)



C is for... Clubs

The UK's 10 best ever techno clubs

1. Lost, London
2. The Orbit, Morley
3. Pure, Edinburgh
4. Final Frontier, London
5. Slam, Glasgow
6. Club 69, Paisley
7. Sabresonic, London
8. Bugged Out, Manchester
9. Knowledge, London
10. Voodoo, Liverpool

Combat Trousers

From tattooed slaphands in Berlin bunkers to the legions of crusties at free parties like the infamous Castlemorton, combat trousers went on to become one of the few technoid fashion statements to have gained mass appeal.

Patrick Crowley

Early Eighties hi-energy producer who was revered by Detroit's first wave and by European robo-pop groups.

Essential release: Divine - "Native Love" (O)

Carl Cox

Despite having always played across the board, Cox is still seen first and foremost as a techno DJ. His Ultimate Base night is rammed week in, week out and the monthly parties at The End regularly play host to some of techno's biggest names. His Ultimate Breaks label has just signed the excellent LA Synthesis.

Dan Curtin



American producer who in 1993 rewired and reinterpreted the circuits of the early Detroit sound via his Metamorphic label. His characteristically treble-heavy, high frequency, stylised sound has also found its way on to the Strictly

Rhythm, Peacefrog, Suhlme, Fragmented and Centrifuge labels.

Essential release: Interstellar Groove Addictions - "Origins EP" (Metamorphic)

Cybotron

See: Juan Atkins

Carl Craig

One of techno's true innovators, Carl Craig went from being Derrick May's prodigy to one of the world's leading producers in a remarkably short space of time. His first solo recording, 1989's "Elements" (Virgin) helped to define the ambient sound, while his "Crackdown" EP took electronica to new heights of sonic beauty. Later releases pre-empted today's fascination for disco and paved the way for the more experimental strands of drum & bass. Since then he's continued to push the boundaries, recently collaborating with live musicians as the Innerzone Orchestra. He can boast some of the best electronic music ever produced and is, quite simply, a genius.

Essential release: 69 - "Desire" (Planet E)



pic: ANTHONY M. BRIGGS, COLIN HAWKINS, RAISE-A-HEAD

d is for:

>> DJ Dag



Frankfurt DJ best known for his Dance 2 Trance work, which was, with the benefit of hindsight, shit. Rates a mention for his awesome six hour sets at London's Final Frontier and

Frankfurt's Dorian Grey clubs. A bit of a back to nature type, he used to live with wolves in his house, then disappeared off to live on a backwoods farm in America. Essential release: DJ Dag - "Power Of American Natives" (Logic)

Colin Dale

London based DJ with an international profile who has helped to shape techno through his groundbreaking Kiss FM show in London. Also runs his own Abstrakt Dance label and records alongside Alien Funk Movement's Gareth Oxbly.



DBX

Alter ego of Detroit producer and Accelerate and 7th City label boss Dan Bell. Responsible for the monster club hit "Losing Control".

Detroit

The city which defined the genre and is still the source for many of its greatest artists.

Digital Hardcore Recordings

Alec Empire formed Atari Teenage Riot in 1992 and later the DHR label as a reaction against what he saw as the depoliticisation of the German techno scene. Recent signings such as EC80R, Shizuo and Bomb 20 have continued to combine political invective with breakbeats and extreme noise terror. Fluffy it most certainly is not. Essential Purchase: Various Artists - "Riot Zone" (Digital Hardcore Recordings)

DIN

Yet another Basic Channel/Dubplates & Mastering spin-off, this time showcasing the deep, dark and dubby talents of, among others, Traktor, Dynamo and Arovane. Essential release: Dynamo - "Aussen Vor" (DIN)

Direct Beat

The 430 West electro offshoot which came about after the surprise success of Aux 88's "Bass Magnetic" double pack in 1994. Direct Beat kickstarted the Nineties electro revival. Essential release: Aux 88 - "Technology" (Direct Beat)

Disko B

Leading German experimental techno label.

DJax Up Beats

Originally a hip hop label, DJax added the "Up Beats" tag and went techno with the release of Terrace's "916 Buena Avenue" in 1990. Headed up by Saskia Slegers (Miss Djax), its distinctive Alan Oldham-penned artwork and international roster has made it one of the decade's crucial labels. Turned the small town of Eindhoven into Holland's very own techno central. Essential release: Ron Trent - "Altered States"

Dopplereffekt

Detroit-based electro outfit with a truly bizarre, but often hilarious way with vocodered lyrics. Their first seven-inch only single "MDX 1" was released in 1993. A series of hard to find but thoroughly worthwhile mini albums followed until they released "Sterilization" last year, which for some reason had the same track pressed on each side.

Drexciya

Detroit-based duo who debuted with the ultra rare "Glasswear" by Glass Domain (Shatter Prone) in 1991. Since then their sub-aquatic hi-tech-funk releases, complex political agenda and blatant hatred of the music biz establishment has earned them a cult following only rivalled by their occasional labelmates Underground Resistance. Essential release: Drexciya - "Deep Sea Dweller" (Shockwave)



Drum Club

A club that changed the lives of many, this London Thursday night was run by their members of the band Drum Club - Charlie Hall and Lol Hammond - and was techno's West End base for much of the early Nineties. The band recorded two albums for Big Life before splitting. Check their single "Sound System" for early Megadog-style techno with a heavy dub/squat influence.



Ecstasy



Like it or not Ecstasy is still the fuel which powers club culture. And that's exactly how it's gonna stay, at least until someone invents a better drug.

Eevolute

Consistently groundbreaking Eindhoven label run by Stefan Robbers. First appeared in 1991 with Florence's "US Heritage" and since then has introduced artists like Max 404 and David Caron, married poetry to beats and even had a few dancefloor hits. Essential release: Terrace - "Konnekt" (Eevolute)

Ege Bam Yasi

Scottish nutter who was pioneering the acid revival long before Hardfloor. Claimed his name was Celtic for "man of egg", when in fact it was just nicked off an album by experimental German rock band Can!

Electrifying Mojo

DJ and broadcaster whose radio shows on Detroit's WJLP are truly the stuff of legend. His extraordinary melting pot of sounds took in everything from early house and Italo-disco to P-funk, soul and even industrial. Hearing Aretha Franklin mixed with Kraftwerk or Funkadelic back to back with Klein & MBO was apparently nothing unusual. Often cited by the city's most prominent producers as a major influence, his tapes still circulate in Detroit.

Juan Atkins on Mojo: "We had a DJ unique to Detroit - Mojo. When formatted radio came in and playlists and stuff, he just kept doing what he always did. He was so popular that radio stations couldn't force him to adhere to the format - you had to let Mojo be Mojo. He played Kraftwerk, Funkadelic, Peter Frampton, America, Donna Summer... across the board. He was the man. If you were trying to break a record in Detroit and Mojo wasn't playing it, it wasn't a valid record. At the peak of his popularity he had the power to make or break anything in this city."

Electro

On the surface, vintage electro's cheesy raps and preoccupation with sex and money seem to have little in common with techno. But sonically the two genres are inextricably linked and in many ways early techno was nothing more than electro's serious younger cousin.

Elektro Music Department

Underground Berlin based record label and multi-media organisation. Since the early Nineties they've been involved in everything from running their own clubs and bars to designing web sites and T-shirts. Essential release: Kotai & Mo - "CD 01" (Elektro Music Department)

Elypsia

Brussels based label which over the last couple of years has made substantial inroads into the techno scene by signing quality material by artists like Stacy Pullen, D-Knox and Sebastian S. Essential release: D-Knox - "Self Conscious EP" (Elypsia)

Eurobeat

Strange as it may seem, the synthetic Eighties disco of Eurobeat had a major hand in techno's development. The first wave of Detroit producers were attracted to the stark rhythms and sequenced melodies of groups like Telex and Klein & MBO, and robo-pop and even Italo-disco were mainstays both on the airwaves and in the city's clubs throughout the Eighties.

Eurobeat 2000

One of London's longest-running techno shindigs, Eurobeat 2000 began as an industrial club in 1991 before moving into techno the following year. Run by Frankie D (who is also the president of the Gary Numan fan club), Eurobeat has released four compilation albums through Kickin'. Its team of residents (Frankie D, T 23 and

Alex Hazard) has remained the same since day one and even after eight years the club's atmosphere is as lively as ever.

Ex-perimental

New York label most famed for the Sasha fave "Lazer Worshipers" and the Damon Wild and Tim Taylor-penned "Afghan Acid".



430 West

Owned and run by the three Burden brothers since 1989, 430 West is, among DJs, eternally hip. Other Motor City crews might give better interviews or have a stronger image, but when it comes to rocking dancefloors 430 West totally rule. From the proto-rave strains of their wonderfully melancholic but strangely uplifting "I Believe" debut to last year's firing "Living Key" album they've remained consistently excellent. They've got da funk. Essential release: Octave One - "Foundation" EP (430 West)

Fat Cat

Famous record store that for many years was the London equivalent of Berlin's Hardwax. Owners Dave Cawley and Alex Knight and staff John Reynolds and Lee Grange quickly established the shop as one of the world's leading outlets for all types of leftfield electronic music, but sadly ceased trading in 1997.

Colin Faver

DJ veteran who began at infamous punk clubs like The Roxy and The Vortex and progressed from goth at The Bat Cave to Shoom to Rage and Pyramid. One of the original Kiss FM DJs, in 1991 Faver started London's first "real" techno club, Knowledge.



F Communications

The best known French techno label run by Laurent Garnier. Originally part of the giant FNAC group (the French equivalent of HMV), it's now independent and home to the likes of Juantrip, Jori Hulkkonen and Garnier himself. Also the original home of Shazz and St Germain.

Felix Da Housecat



Larger than life nutjob from Chicago who's now ditched both his name and cartoon symbol due to unwanted interest from the makers of cheesy old "Felix The Cat" cartoons. At his best - like the starkly beautiful 1996 LP under the name

Three Madkatt Courtship, he combined the best of Chi-town jacking house with European electronics and the futuristic vision of Detroit. Current whereabouts unknown. Essential release: "In Three Dark We Live" (Bush)



Ferox

Since 1993, Russ Gabriel's Ferox has been one of the UK's more adventurous imprints. Cristian Vogel, Steve O'Sullivan and Aubrey all began their careers at Ferox. Over the last few years Gabriel has also been promoting funkier techno and has released pioneering future-jazz albums by Ian O'Brien and Björn Torske as well as two excellent, genre-busting compilations. Essential release: Ian O'Brien - "Desert Scores" (Ferox)

Filthy Acid Techno

Splitfz, Special Brew, south London, squat parties and speed. The Liberator DJs call it "filthy acid techno" and they're not wrong. Essential release: "It's Not Intelligent... It's Not From Detroit... But It's Fucking 'Avin' It!" (TLC)

Finland

As reported in last month's Muzik, Finland seems to be techno's new destination of choice. Panasonic (now re-named Pan Sonic due to an adverse reaction from a certain hi-fi manufacturer) led the way with their ultra-minimal, formalist beats, but now labels like Sauna and Sahko are churning out glacial techno platters by the sled-load. Essential release: Various Artists - "Funktion 2" (Sauna)

Force Inc

Germany's most successful techno label. Force Inc, is where giants like Ian Pooley and DJ Tonka started out, and is also the home of Biochip C, Mark Ink and Roger Kerosene. Energetically run by Achim Szepanski, it's had 140 releases and has two sister labels - Force Inc US (house) and Mille Plateaux (experimental electronica). Essential release: Ian Pooley - "Chord Memory" (Force Inc)

Baby Ford

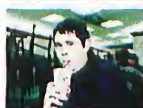


One of the first UK artists to record an acid house record (1987's "Oochy Koochy"). Baby Ford's long and eventful career has seen him flirt with chart success, put out the UK's first techno album (1988's "Fordtrax"), record some fantastically obscure material (last year's "Birds" album) and even cover a T-Rex song. And through it all he's always remained one of techno's more colourful and unpredictable characters. He now records for various labels and also runs l'fah (alongside Mark Broom) and Trelik. Essential release: Peter Ford - "Headphoneasy Rider" (Black Market)

Eddie Flashin' Fowlkes

One of Detroit's original players, Fowlkes' 1986 release "Goodbye Kiss" was one of techno's defining moments. Describing his sound as "techno soul" he's recorded for various US and European labels and for the last few years has been running his own City Boy imprint. Essential release: Eddie Flashin' Fowlkes - "Goodbye Kiss" (Metropolis)

Terry Francis



Muzik's "Best New DJ 1997". Runs the legendary Wiggle night and label alongside partner Nathan Cole and records for his Eye 4 Sound Surreal and Checkpoint labels. His unique mix of deep dubby house with shimmeringly glacial technoid undertones can be heard on his two highly acclaimed mix albums for Pagan. Essential release: Terry Francis - "Architecture" (Pagan)

Frontpage

German fanzine which was entirely devoted to all aspects of techno and electronic music. Survived for nearly 10 years, before suddenly folding a couple of years back.

Funkstörung

Munich's Funkstörung - AKA Michael Fakesch and Chris De Luca - take Detroit-style techno and add pristine programmed breakbeats, fragments of melody and the odd blast of white noise. It's a winning formula which has already brought the remix offers flooding in from the likes of Björk, Two Lone Swordsmen and even the Wu-Tang Clan. Essential Purchase: Björk Mit Funkstörung - "All Is Full Of Love" (Fat Cat)

Fuse Club

When the Fuse opened its doors in April 1994, everyone said they were mad. Within a month the Brussels venue was packed every night. Dave Clarke has recently been given a residency.

Futurists

A group of aristocratic Italian avant-garde artists who built "Intonarumori" (noise instruments) and extolled the virtues of speed, technology and noise as a response to their increasingly industrialised society. Leading futurist Luigi Russolo, in his manifesto "The Art Of Noises", written in 1913, said "Ancient life was all silence. In the 19th century, with the invention of the machine, Noise was born. Today, noise triumphs and reigns supreme over the sensibilities of men." He'd obviously been listening to the new Cristian Vogel album. Essential release: "Dada For Now - A Collection of Futurist and Dada Sound Works" (Ark)

g is for: h is for:

Gabba

The dark side of techno. Unwelcome attention from neo-fascists, particularly in Holland, has led many of the scene's protagonists to disown the name and offer alternatives ranging from "speedcore" to "white noise". The genre continues to attract controversy: the "Daily Star" ran an ill-informed story alleging extreme right-wing involvement in gabba nights at Brixton's Club 414. They neglected to mention that the DJs and organisers were, in fact, black. Essential Purchase: Various Artists - "Loftgroover Presents Speedcore" (Harmless)

Morgan Geist

American techno innovator, hailing from Cleveland and once found on Dan Curtin's label. Essential release: Morgan Geist - "The Driving Memoirs" (Clear)

Laurent Garnier

French DJ superstar who's made a name for himself through his 1987 Hacienda residency and longstanding association with the Rex Club in Paris. He subsequently went on to conquer the world with his eclectic brand of deep, driving funky techno. Essential release: Choice - "Acid Eiffel" (Fragile)

G is for... Geography

The 10 most techno places in the world

1. Downtown Detroit
2. Glasgow
3. Berlin
4. Croydon
5. Frankfurt
6. Windsor
7. Shibuya, Tokyo
8. Brooklyn
9. Stockholm
10. The Arctic Circle

Green Velvet



Green haired lunatic with a fine line in hard-jacking beats and darkly camp lyrics. Known to his mother as Curtis Jones and to house fans as Cajmere, he sings through his headphones and has the balls, personality and talent to become a fully-fledged superstar.

Essential release: Green Velvet - "The Stalker" (Relief)

Growl

Excellent techno and house (but not tech-house!) Vienna based imprint. Owned and run by Martin Retschitzegger and Michael "Duke" Peter aka Hi-lo, who also run the equally good Central label and record as Ratio, The Skinless Brothers, Glory B, The Last Disco Superstars and The Memory Foundation. Essential release: Glory B - "Star" (Growl)



Hardfloor

The German duo most famed for their invincible acid monster "Hardtrance Acperience". They also record hard minimal techno and waywardly funky breakbeat tracks. Essential release: Hardfloor - "Hardtrance Acperience" (Harthouse)



Richie Hawtin

Ontario-based techno super geek who burst onto the techno scene with his dark acid classic "FU". Alongside John Acquaviva he founded two of this decade's most influential labels, Plus 8 and Definitive and pioneered his own highly-influential brand of minimalism with the Plastikman project. A true pioneer. Essential release: Plastikman - "Spastik" (Novamute)



Richie Hawtin's 10 best record stores of all time

- 1 HARDWAX (Berlin, Germany)
- 2 FAT CAT (London, UK)
- 3 KOMPAKT (Cologne, Germany) - owned by Mike Ink
- 4 SUBMERGE (Detroit, USA)
- 5 RECORD TIME (Detroit, USA)
- 6 DELERIUM (Frankfurt, Germany)
- 7 CISCO (Tokyo, Japan)
- 8 GRAMOPHONE (Chicago, USA)
- 9 ROTATE (Windsor, Canada)
- 10 BUYRITE (Detroit, USA)

DJ Hell

A former punk rocker with an Eighties fixation and a keen sense of humour, Hell is the man behind the wonderfully unpredictable, but always spot-on International Deejay Gigolos imprint. A huge star in his native Germany, his recent "Munich Machine" album looks likely to make him Europe's answer to Green Velvet.

Robert Hood

Took techno's frugal sound structure to previously unimaginable extremes with his "Minimal Nation". After the sound he created alongside his friend Jeff Mills was hijacked by inferior producers he gradually started to adopt a fuller approach. He owns and runs two labels - M-Plant and Drama. Essential release: Robert Hood - "Minimal Nation" (M-Plant)

HMC

Australian DJ/producer from the Juice label which Laurent Garnier once described as the Aussie answer to Underground Resistance. HMC only ever played in the UK twice - at Lost and Vapourspace. Essential release: HMC - "Purakin" (Dirty House)

Human League



Responsible for "Being Boiled" - one of the first British pop tunes made using only synthesizers. Two founder members split to form Heaven 17. Essential Purchase: The Human League - "Reproduction" (Virgin)

'Muzik Classics - Techno, The Defining Moments', Muzik's compilation of the 24 vital techno anthems of the last decade, is out now via Beechwood Music



MUZIK CLASSICS

Techno

THE DEFINING MOMENTS



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DBX
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Green Velvet
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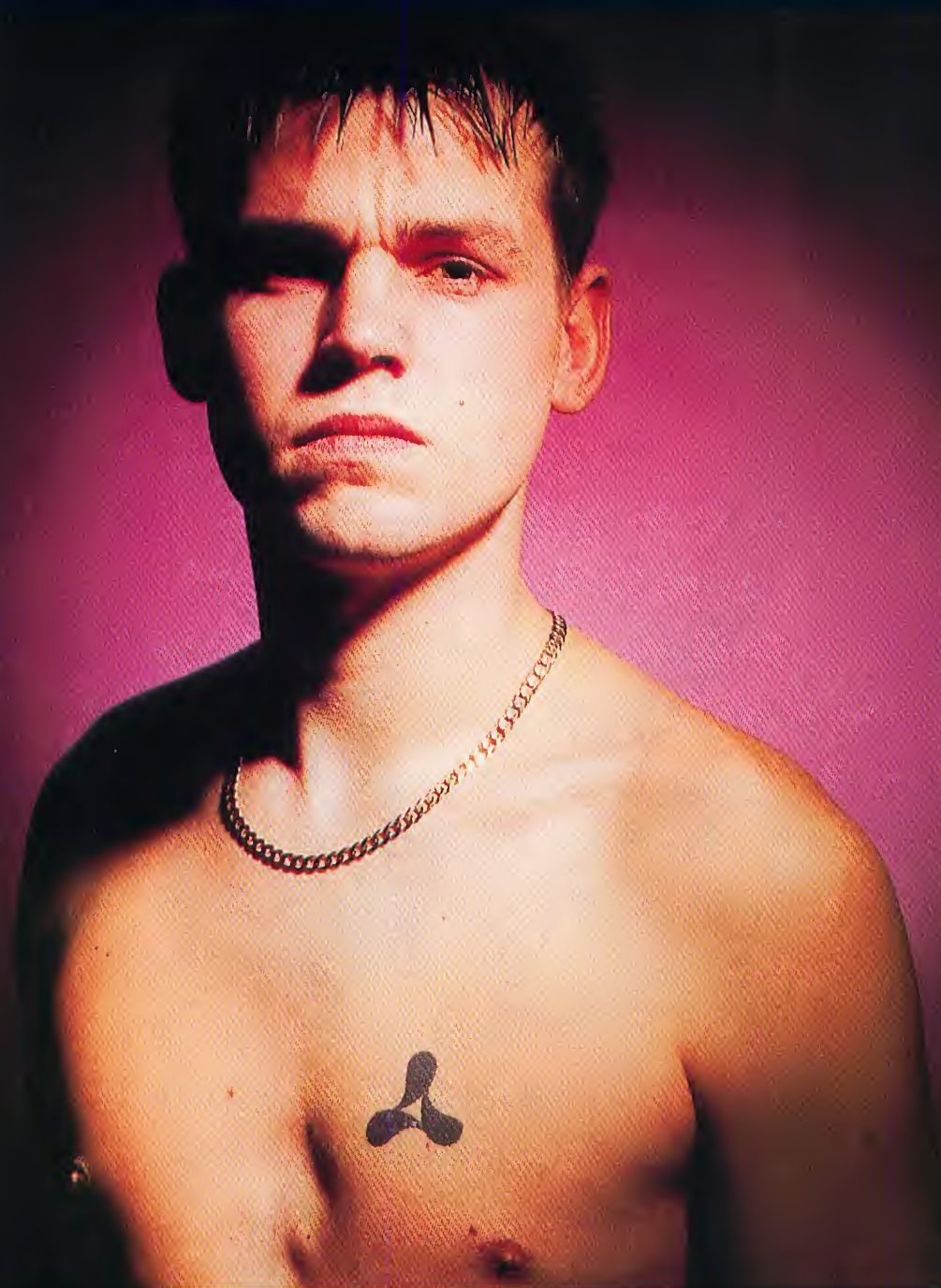
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Got Any Skins?

How much do you love your favourite club? These devoted clubbers love theirs so much



Name: Nick Armstrong

Personal details: Chester based wood machinist. Aged 23.

Club tattoo: Cream (Liverpool).

Why do you love Cream? The great atmosphere when Oakey used to play and also when Seb Fontaine plays now. The music and the people are second to none.

Why do you love tattoos? I don't know to be honest. It just makes me feel different to other people. At the time I had it done I was going to Cream every week and it was a big part of my life. Now I just go a couple of times a month.

Did you know that Cream has gone into liquidation? How come?

They've gone bankrupt. Oh my God. What, that's it? But what the fuck am I going to do with my chest now? I thought this was a marriage for life.

Only joking. Oh Christ. Phew.

How did you decide where to put it? It's best to have it on the front so people can see it when I've got my top off dancing.



Name: Jamie Hickling

Personal details: 18 year old care assistant from Coalville.

Club tattoo: Passion (Coalville).

Why do you love Passion? It's the bollocks, the crowd's brilliant and the resident JFK is cool.

Why do you love tattoos? Ooh, the body's a bit boring without a bit of decoration.

Did you know that Passion is closing? Is it...? Well, it's still a nice symbol. I'll definitely keep it.

Only joking. Oh right.

How did you decide where to put it? I did want it on my other arm but I'm getting a band there instead.

Did you not fancy it somewhere a bit saucier? No, not that one.

Why, how many others have you got? Well, I've got a Japanese symbol on my leg that means "Slave". Ha ha.

they headed for the tattoo parlour

words Rob Da Bank pics Jamie Baker



Name: Hillary Smith

Personal details: 21 year old from Coalville who is currently unemployed.

Club tattoo: Passion (Coalville).

Why do you love Passion? Oh, it's like a second home, it's like family. When DJs like Alex P and Sonique play the atmosphere is amazing, so electric.

Why do you love tattoos? Well, they make you individual. No one apart from me and my mate Jamie have the same as us.

Did you know that Passion is closing? Umm... Well I'm keeping my tattoo.

Only joking. Thank God for that.

How did you decide where to put it? I've always wanted one on my arm, where most people can see it.

Name: Ian Mills

Personal details: 25 year old mechanic from Leeds.

Club tattoo: Sundissential (Birmingham and Leeds).

Why do you love Sundissential? The atmosphere, the people. It's so friendly there, it's like a big family meeting up once a month. Everyone really gets on.

Why do you love tattoos? I was never that bothered about them before my mate took me to the parlour and I got a Tasmanian devil tattooed on one arm. Last year I wanted another and Sundissential is the thing that's had the biggest impact on my life.

Did you know that Sundissential is closing? You're joking! No. Oh no, how long for? Ahhh. I'm gonna look like a right mug now.

Only joking. You bastards.

And how did you decide where to put it? Well, I needed to balance the other arm. Ha ha. I wasn't gonna get any more done but now that I've seen the Passion one it's got me thinking. That's a good club too...



Chaser:

Game On!

*CD & Double Vinyl

Distributed by Vital

Released 22nd February 1999

*CD includes Life in Loisaída & Sides of Iron
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Schedule...

February

**STOCK, HAUSEN & WALKMAN
& ANTHONY CHILD (Surgeon)**

March

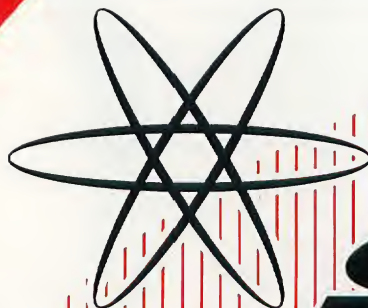
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CHARTS

THE MUZIK SWEEP



The Muzik Sweep is broadcast exclusively on **Dave Pearce's Dance Anthems Show** on the Sunday four days before Muzik hits the streets. **Dance Anthems can be found on 97.99fm BBC RADIO 1 every Sunday 7-10pm**

THE 20 BIGGEST TUNES ON BRITAIN'S DANCEFLOORS THIS MONTH

1 FLOWERS

Armand Van Helden (white label)

code-4001

Roland Clark on vocals and another chartbound garage anthem from Van

2 JUMP 'n' SHOUT

Basement Jaxx (XL)

code-4002

Dafter than a blue brush ragga-garage-techno insanity from THE duo for 1999

3 SWEET LIKE CHOCOLATE

Shanks & Bigfoot (Chocolate Boy)

code-4003

The finest soulful UK garage tune since MJ Cole's "Desire". Melty good

4 1999

Unusual Suspects (Pride)

code-4004

Roger Sanchez mixes up the Prince classic. First of many, no doubt

5 EX-FACTOR/LOST ONE (REMIXES)

Lauryn Hill (Columbia)

code-4005

Great set of mixes of the Fugees' singer

6 FREAK IT

Studio 45 (Azuli)

code-4006

"Work it/Don't jerk it". Disco revival with more spangle than an oversized mirrorball

7 YOU GOT ME

The Roots (Universal)

code-4007

Erykah Badu transforms hip hop's finest live act into a delectable singles crew too

8 PLAYING WITH KNIVES (REMIXES)

Bizarre Inc (Vinyl Solution)

code-4008

The old hard house classic sharpened by Tall Paul, Dickins & Jones and more

9 EXTENDED PLAY

Propellerheads (Wall Of Sound)

code-4009

The chart countdown theme reworked, plus De La Soul and Jungle Brothers team-ups

10 CHILDREN

Tilt (Deconstruction)

code-4010

Who cares what Robert Miles would say? We'll love our "Children" once more

11 BLISS (MAW REMIX)

Mutiny (Sunflower)

code-4011

South London garage boomer remixed by New York's finest

12 EXPENSIVE SHIT

MAW Presents Tribute To Fela (MAW)

code-4012

Afro-jazz house-funk epic

13 YOU CAN FLY

The Other Two (London)

code-4013

Cevin Fisher helps out the two from New Order than nobody ever recognises

14 HAZEL

Loop Da Loop (Manifesto)

code-4014

Stetsasonic-sampling big beat frenzy popular with all Norman aficionados

15 ALL I ASK/PREMONITION

Rae & Christian (Grand Central)

code-4015

Hip hop soul and pounding mid-tempo Afro-mod from Manchester duo

16 JUGGLE THIS

Roots Manuva (Big Dada)

code-4016

Hip hop from a future UK star with lyrical dexterity and funky prowess

17 DARKNESS

Satoshi Tomiie (INCredible)

code-4017

Old school Chicago master beats Tenaglia at the scary house game

18 BAG STYLE

Orbital (ffrr)

code-4018

Bagpipes? Breakbeats? Screaming metal? Are you sure? Oh, okay then

19 TRANSCEND (MOONMAN REMIX)

Cascade (Hook)

code-4019

An old Transa tune gets a new lease of life

20 EXPAND THE ROOM

The Light (Hooj Choons)

code-4020

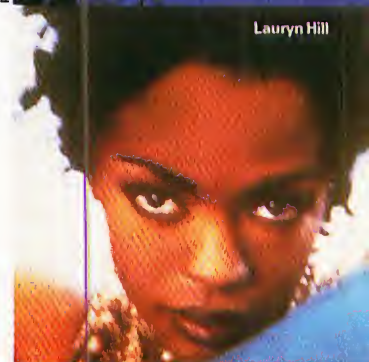
Breakbeat from the epic house side of the tracks. A Sasha fave



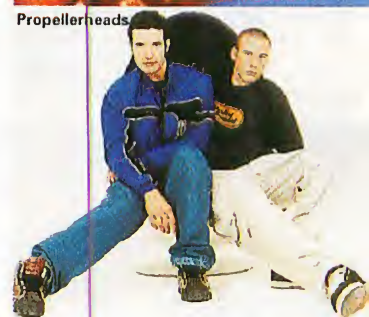
Rae & Christian



Satoshi Tomiie



Lauryn Hill



Propellerheads



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GLOBAL CHARTS

Colin Dale

Richard Sen

HOME LISTENING CHART

MURK (MIAMI, USA)



- 1 **CONSUMED**
Plastikman (Novamute)
- 2 **MEZZANINE**
Massive Attack (Virgin)
- 3 **VOLUME 1**
Body & Soul (Wave)
- 4 **MYA** Mya (MCA)
- 5 **OK** Talvin Singh (Island)
- 6 **MISS PERFUMADO**

Cesaria Evord (None Such)

7 **ZEBRA** Yello (Mercury)

8 **GREATEST HITS** Stevie Wonder (Motown)

9 **GOODBYE MR CAT** Nico Saquito (Fresh)

10 **LOVING YOU** Shirley Horn (Verve)

READER'S CHART

DJ STEVE MORTON

(CLEETHORPES, UK)

1 **TWILIGHT THUNDER** Breeder (test pressing)

2 **WIDE-EYED ANGLE**

Origin (test pressing)

3 **PSIONIC (ARAKIS MIX)** Mana (Fluid)

4 **SPACE MANOEUVRES**

Quivver (Red Parrot)

5 **THE CHAIN** Breeder (Rhythm Syndicate)

6 **CLARKNESS** Dave Kane (test pressing)

7 **BLUE** Narcotik (Platipus)

8 **AIRA FORCE** Arakis (Fluid)

9 **LOVE STIMULATION**

(OLIVER LIEB MIX) Humate (MFS)

10 **WHEN I GROW UP (TENAGLIA**

DUB) Garbage (Mushroom)

DAVE PEARCE

MOST REQUESTED DANCE ANTHEMS



This month's most requested dance anthems as heard on the Dave Pearce Show. To get your favourite record played on the show, phone up during the Dave Pearce show (Sundays, 7pm-9pm, Radio One FM) to cast your vote on 08700-100-100.

1 **YOU DON'T KNOW ME**

Armand Van Helden (ifrr)

2 **HOLD YOUR HEAD UP HIGH**

Boris Dlugosch (Positiva)

3 **NEEDIN' U** David Morales Presents Face

(Manifesto)

4 **BURNING UP** Cevin Fisher (Wonderboy)

5 **SWEET HARMONY** Liquid (XL)

6 **EL NINO** Agnelli & Nelson (Xtravaganza)

7 **FOR AN ANGEL** Paul Van Dyk (Deviant)

8 **INSOMNIA** Faithless (Cheeky)

9 **SINCERE** M.J. Cole (Metrix)

10 **RIP GROOVE** Double 99 (Satellite)

SEB FONTAINE (LONDON, UK)

- 1 **STOP THAT** Doc In The Box (Fuel)
- 2 **GOOD SHOT** Hands Burn (Spot On)
- 3 **MOVIN THRU YOUR SYSTEM (SLACKER MIX)** Jark Prongo (Hooj)
- 4 **UNIVERSAL NATION** Push (Bonzai)
- 5 **BEATS AND GROOVES FOR A PORN STAR** SF Express (Boo)
- 6 **RE-WIRED** Jeep Griz (Island)
- 7 **WHITE LABEL** LCD (LCD)
- 8 **SECRET WISH** Boccaccio (Neo)
- 9 **9PM TILL I COME** ATB (white label)
- 10 **DIVING FACES** Liquid Child 99 (Neo)

RICHARD SEN (LONDON, UK)

- 1 **ELECTRIC BALLROOM** Thomas Schumacher (Bush)
- 2 **LIMITED 1** Circulation (Circulation)
- 3 **SPACE IS THE PLACE** The Telurians (Rainy City)
- 4 **IN AND OUT** Circulation (Mainline)
- 5 **UNIDENTIFIED** Bronx Dogs (Marble Bar)
- 6 **TIDAL WAVE** Aubrey (Reel Musiq)
- 7 **DOWN** Aaron Carl (Metroplex)
- 8 **JOURNEY BEYOND THE STARS** Yoshinori Sunahara (Bungalow Pool)
- 9 **GBH** The Delinquents (Wiggle)
- 10 **TAKE YOUR TIME** Gemini (Cyclo)

ASHLEY BEEDLE (LONDON, UK)

- 1 **(DJ TOOL)** Cassius (Virgin)
- 2 **JUMP 'N' SHOUT/RED ALERT** Basement Jaxx (XL)
- 3 **DARKNESS** Satoshi Tomiie (Incredible)
- 4 **IN YOUR SOUL** Latino Circus (Yoshitoshi)
- 5 **FOR THE MUSIC** Colour Karma (Boom Bastic)
- 6 **MY ONLY LOVE (MUSTO MIXES)** Bob Sinclar (Yellow)
- 7 **SUMMER'S OVER** Deep Dish (DDR)
- 8 **YEAR OF THE APOCALYPSE** Jimi Tenor (Waip)
- 9 **BLUE DICE PROJECT EP** Richard F (Subliminal)
- 10 **SKIRMISH (RE- WORK)** JS Zeiter (Pleasure)

DJ LEE (OXFORD, LONDON)

- 1 **PULSE** Bad Company (Prototype)
- 2 **MOVE** Trace & Rhyme Tyrne (Decipher)
- 3 **BACTERIA** Ed Rush & Optical (Virus)
- 4 **SIN** DJ Reality (Renegade Hardware)
- 5 **THE BEGINNING** Moving Fus on (Ram)
- 6 **MOMENTOS** Decoder (31 Records)
- 7 **BEACHBALL** Fierce & Optical (Virus)
- 8 **BLACKOUT REMIX** Dylan (Droppin' Science)
- 9 **SLIDE AWAY** DJ Die (Planet V)
- 10 **LOAD (REMIX)** Swift (Tru Playaz)

ANNE SAVAGE (LEEDS, UK)

- 1 **MANTRA** Quake (Essential)
- 2 **OUT OF THE BLUE** System F (ifrr)
- 3 **WE ARE LOVE** DJ Eric (Distinctive)
- 4 **DRIVING FACES** Liquid Child (Neo)
- 5 **CHILDREN** Tilt (Deconstruction)
- 6 **COME ON BABY** John Fleming & Russell Floorplay (white label)
- 7 **CUBIK (VICTOR CALDERONE MIX)** 808 State (ZTT)
- 8 **RAISE YOUR HANDS** Big Room Girl (Junior)
- 9 **I NEED YOU** Anne Savage (Tidy Trax)
- 10 **STORMER** Authentic Individuals (BIT Productions)

DIGS & WHOOSH DIY (NOTTINGHAM, UK)

- 1 **WIND AND SEA (LITTLE BIG BEE REMIX)** Atjazz (DiY Diversions)
- 2 **SKYLINE OVER ROOFTOPS (MAAS REMIX)** Two Banks Of Four (Sirkus)
- 3 **MOM'S BACKYARD** Dee Campo (Grow)
- 4 **BE FREE** Toka Project (Guidance)
- 5 **BEAUTIFUL PEOPLE** Stereo People (Tweekin')
- 6 **YOU MAKE** Monday Michuru (Verve/Polydor)
- 7 **THE JIVE EP** Natural Rhythm (Earthtones)
- 8 **TAKEN MY LOVE** The Man From Atlantis (Absolute Pressure)
- 9 **BEHIND THE FACE** Changing Shape (Airtight)
- 10 **MY FRIENDS** Dewey B Presents Disco Surreal (Yelloworange)

CRAIG BURGER QUEEN (EDINBURGH, SCOTLAND)

- 1 **TURN-A-ROUND** Phatts And Small (Boo)
- 2 **BAD ENOUGH** CZR (Sidewalk)
- 3 **BIG LOVE** Pete Heller (Junior)
- 4 **FREAK IT** Studio 45 (Azuli)
- 5 **LOOK INTO THE LIGHT** The Prophet (Black Jesus)
- 6 **MUSIC SOUNDS BETTER WITH YOU (REMIXES)** Stardust (Roulé)
- 7 **CAN'T GET ENOUGH** Soulesearcher (Soulfuric)
- 8 **MIRAGE** Frank Le Fever (Panther)
- 9 **WE ARE LOVE** DJ Eric (Distinctive)
- 10 **RAISE YOUR HANDS** Big Room Girl (VC)

COLIN DALE (LONDON, UK)

- 1 **WADE IN THE WATER** KCL Project (Octopus)
- 2 **ELECTRIC SOUL** Roy Davis Junior (Peacefrog)
- 3 **BALANCED EP** Pure Science (PS Communications)
- 4 **WANNA BE UP** House Alterations (Drop Music)
- 5 **LIFE IS CHANGING** Cricco Castelli (Aroma)
- 6 **COME BACK** Doped Out Kings (Fierce)
- 7 **IN MY HEAD** Gemini (Classic UK)
- 8 **HAIRY SCARY** Sloppy Plop (Surreal)
- 9 **7TH GATE** Tornokiro Satari (Rotation)
- 10 **VARIOUS ARTISTS** Artform Records (Artform 009)

COMING NEXT MONTH IN MUZIK...

THE BIGGEST CLUB SURVEY EVER - THE RESULTS!

see next month's Muzik for the full results of what
you lot really get up to

MUZIK OUT WEDNESDAY 10 MARCH



Floor Control

SPECIALIST SHOP CHARTS

ADAM BEYER (STOCKHOLM, SWEDEN)

1 PEACEFROG 081	Planetary Assault Systems (Peacefrog)
2 LOOKING GLASS	Jeff Mills (Purpose Maker)
3 SECOND COMING	Conceited Project (Cool)
4 REMIXES	Marco Carola (Primate)
5 CREDESCENCE	Surgeon (Dynamic Tension)
6 CHAPTER 1	Steady Motion (Hybrid)
7 UNTITLED	Sudden Scene (Tortured)
8 UNTITLED	Art 02 (white label)
9 HARD GROOVE	Ben Simms (Theory)
10 BLANK 005	artist unknown (white label)

MURRAY RICHARDSON (B-BEDLAM) (EDINBURGH, SCOTLAND)

1 BUGGIN'	The Mole Clinic (Low Pressure)
2 NORTHERN STROLLIN' EP	Wulf 'n' Flow (Pagan)
3 BEHIND THE FACE	Changing Shape (Airtight)
4 ELECTRIC BALLROOM EP	Loose Joints 2 (Black No Sugar)
5 SPACE ANIMALS	Electrical People (Crayon)
6 SPARK THIS EP	Da Boo (G-Force)
7 VIP (INSTRUMENTAL)	Gus Gus (4AD)
8 FELONY FUNK	Swag (Swag)
9 VIOLET	Circulation (Circulation)
10 WIND & SEA (LITTLE BIG BEE MIX)	Atjazz (DiY)

CRICCO CASTELLI (LONDON, UK)

1 SWEAT 2 GETHER	Junior Sanchez (dubplate)
2 BIG LOVE	Pete Heller (Junior)
3 A DAY IN COPACABANA (VOCAL)	Cricco Castelli (VC)
4 MAKE YOUR BODY	Junior Sanchez (dub plate)
5 RAISE YOUR HANDS	Big Room Girl (Junior)
6 TRIBUTE TO FELA	MAW (MAW)
7 WITHOUT LOVE	Dinah Carroll (Manifesto)
8 NIGHT OVER EGYPT	Incognito (Talkin' Loud)
9 THE SPIRIT	Bobby D'Ambrasio (Definito)
10 PUSH IT (DJ TONKA REMIX)	Salt & Pepa (Urban)

OLIVER HO (LONDON, UK)

1 DYNAMIC TENSION #5	Surgeon (Dynamic Tension)
2 SURFACE #8	Richard Polson (Surface)
3 FIGMENT #2	Dan March (Figment)
4 MOLECULAR	artist unknown (untitled)
5 PRIMA MATERIA	Oliver Ho (Meta)
6 THE RIGHT SIDE OF REASON	Gorl & Karl O'Connor (DN)
7 DELAY #1	John Mendez (Delay)
8 POTENTIAL #1	Ben Long (Potential)
9 POTENTIAL #4	Space DJz (Potential)
10 BLIPS CLIPS AND UNSEEMLY NOISES	Obscurum (E-Com)

T BONE (VANCOUVER, CANADA)

1 IN THESE TIMES	Peter Hecher (Nordic Trax)
2 K2 MORROW	Peter Hecher (Nordic Trax)
3 BALANCED EP	Pure Science (PS Communications)
4 UNTITLED	Pete Moss (Earthtones)
5 Q BOX	Exos (Thule)
6 CITY OF 3000 YEARS	artist unknown (Taka)
7 SUNSET	The Poor Knight (Cabinet)
8 THE JUNGLE EP	Julien Jabre (Basic)
9 PUPPETS AND STRINGS	Jim Henson Project (A Speak)
10 SPACE ANIMALS	Mark Ambrose (Crayon)

SKEEWIFF (LONDON, UK)

1 1NCE AGAIN (TWISTER MIX)	Tribe Called Quest Versus Aphrodite (Jive)
2 TECHNIQUE	DBA (Tribe)
3 CUT CHEMIST SUITE	Ozomatli (Almo)
4 SOUSONDE (FREQ NASTY MIX)	Metisse (Dioula)
5 GOOD LIFE (WAY OUT WEST MIX)	Inner City (Pias)
6 GO TO WORK	Kool Moe Dee Versus Bad Boy Bill (Jive)
7 SING IT BACK	Moloko (Echo)
8 NORMAL EP (HELSTON FLORA MIX)	Baby Ford (Rephlex)
9 MADNESS (BEBER MIX)	Uptown Connection (Ultimate Breaks)
10 STEPS IN STONE EP	Gravity's Rainbow (Third World Disco)

JOE T VANNELLI (MILAN, ITALY)

1 BODY (REMIX)	Funky Green Dogs (Twisted)
2 MAMA FOR YOUR MAMA	NSA (acetate)
3 FREAK IT (REMIX DOUBLE)	Studio 45 (Azuli)
4 REMOVABLE TATTOO	HOA Records (white label)
5 JOY	Kathy Brown (Def)
6 WHERE WERE YOU	Mas Collective (Airplane)
7 BLISS	Mutiny Featuring Mary Joy (Sunflower)
8 NOT JUST A DUB EP	Robbie Rivera (white label)
9 SWEETEST DAY OF MAY	Joe T Vannelli Project (Dream Beat)
10 VIKRAM THE VAMPIRE	Talvin Singh (Island)

CASSIUS (PARIS, FRANCE)

1 RED ALERT	Basement Jaxx (XL)
2 DO IT	Trouble Men (white label)
3 SUNSHINE PEOPLE (PEPE BRADDOCK MIX)	Cheek (ffrr)
4 YOU	Dynamo Electrix (Kumba)
5 PENTHOUSE	We In Music (Labels)
6 FEELING FOR YOU (LES RYTHMES DIGITALES MIX)	Cassius (Virgin)
7 PRAISE YOU	Fatboy Slim (Skint)
8 FLOWERZ	Armand Van Helden (white label)
9 SOUL SAVER	The Deacon (UR)
10 SOUL SAVER (M DUB MIXES)	Ghetto Kings & Queens (white label)

TUNE INN (SELBY, NORTH YORKSHIRE)

1 I WANT TO BELIEVE	Airwave (Bonzai)
2 OPEN THE FLOODGATES '99	SkyNet UK (Whoopi)
3 DRAUF	Marc Rembrandt (Beam)
4 BINARY FINARY 1999	Various (Orbit)
5 SATURATE	Reversed Twister (Reef)
6 LOST IN TRANCE	Steve Baker (Time Unlimited)
7 NOONRAKER	Nuclear Hyde (Noom)
8 SANCTIFICUM	Lord Of Trance (Pulse)
9 L.O.V.E.	Frank Kunne (Deep Dish)
10 ELECTRIC SUNRISE	Electric Sun (M.A.S.H)

PO BOX 57, SELBY, NORTH YORKSHIRE.

TEL: 01757-212-591.

ESSENCE (LIVERPOOL, UK)

1 BEAT IT JK	(Blue Velvet)
2 YOU DON'T KNOW	Armand Van Helden Versus Donna Giles (white label)
3 I WANT YOU	Overdubz (Overdubz)
4 BEACHBALL	Nalin Versus Coco (white label)
5 ROCK TO THE RHYTHM	Cutback (Blue Velvet)
6 I KNOW HOW ('98 REMIX)	Young MC (white label)
7 SUB DUB	DJ Seduction (Impact)
8 MUSIC SOUNDS BETTER WITH YOU	Stardust Versus Madonna (white label)
9 LUCKY MAN (REMIX)	Swerve (Tong's Tunes)
10 IF YOU BUY THIS RECORD...	Tamperer Versus Madonna (white label)

ESSENCE RECORDS, 124 BOLD STREET, LIVERPOOL.

TEL: 0151-737-2634.

MASSIVE (HIP HOP, R&B CHART) (OXFORD, UK)

1 CUT CHEMIST SUITE	Ozomatli (Almo)
2 I'LL BE DAT	Redman (Def Jam)
3 HOLD IT DOWN	Big Daddy Kane (Blak Jam)
4 ENJOY YOURSELF A+	(Kedar)
5 ALL I ASK	Rae & Christian (Grand Central)
6 EX-FACTOR	Laurn Hill (Ruffhouse)
7 HOW DEEP IS YOUR LOVE	Dr. Hill (Island)
8 BETCHA CAN'T WAIT	(Telstar)
9 IF YOU NEED A MAN	Boy Garçon (Rotating)
10 BOY YOU KNOCK ME OUT	Tatyani Ali (MJJ)

MASSIVE, 95 GLOUCESTER GREEN, OXFORD.

TEL: 01865-250-478.

FOPP (ABERDEEN, UK)

1 CALLING YOUR NAME	Anomaly (Platipus)
2 MOVING THROUGH THE SYSTEM	Jark Prongo (Hooj Choons)
3 SILENCE	Delirium (Network)
4 HALE BOPP	Der Ditttraum (white label)
5 CHILDREN	Tilt (Deconstruction)
6 BEETLEJUICE	Breeder (white label)
7 ANGEL DUST	Breeder (white label)
8 ECLIPSE	Antidote (Glow)
9 PIONEERS	The Hypnotist (Hope)
10 SATURATE	Reversed Twister (Reef)

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REVIEWS

THE DEFINITIVE SHOPPER'S GUIDE

Album Of The Month

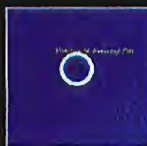


Underworld

Beaucoup Fish
JBO

It's a hat trick from the ever-venturesome techno champs as their third album hits the spot

IN a break with protocol, what say we start by sparing a thought for three disappointed bank managers in Essex? While they wouldn't know a hi-hat from a top hat, they felt certain that valued account holders Darren Emerson, Karl Hyde and Rick Smith would turn out 12 coffer-swelling variants on that clamorous tune from that druggy movie, come their new album, flaunting a "Born Slippy" cash-in factor of precisely... zero. That thought spared, it's safe to say the connection between "Beaucoup Fish" and



"disappointment" has been fully explored. For those whose French is rusty, the title means "More Fish", but what

you really need to know is that this is better than their last album, "Second Toughest In The Infants", a fair match for their first, "Dubnobasswithmyheadman", and yet sounds quite unlike either. Here, there is more trance, more house and more techno. Here, with only a cursory glance to chill out, there is more dance music.

If a little healthy haggling transpires when Darren Emerson teams up with his older Underworld accomplices, it seems the DJ came out ahead this time. Perhaps it also dawned on them that bridging the gap between club music and indie isn't of such consequence in 1999, with all but the perennially biased now familiar with the argot of the

dancefloor. "Beaucoup Fish" thus starts as it means to go on, with "Cups"'s 11 minutes of ermine-upholstered throbbing. Gorgeous in the extreme, it speaks of long-lost dub-house, and also offers the first taste of Karl Hyde's revamped vocals. His trusty cut 'n' paste stylings are all present, as tales of humility and madness, snake fights in Tokyo, complicated love affairs and fuzzy-minded telephone conversations cruise by. But his often vocodered vocals display more rakish qualities now, with "Jumbo" resembling a blissed-out Bryan Ferry fronting a mix of clubby oomph and Eighties electro-pop. It's a magnificent sound, so we'll only hesitantly describe it as a rare sighting of techno-romance.

The E vibes continue through the Moroder-ish whirr of "Shudder/King Of Snake" and light-headed rush of "Winjer". It's not until the Eno-esque soundtrackery of "Skym" that they step off the

trancefloor. Better still is the renegade slab of industrial breakbeat, "Bruce Lee". Angular, punky and funky, prosaic big beat it is not.

From there on, Underworld crank up their multi-valve techno engines again, culminating with "Moaner" (from the "Batman Forever" movie), which starts as the kind of ferocious maelstrom which Sven Vath would once have played, before morphing into one of Hyde's most turbulent odes.

Given that releases from Basement Jaxx, The Chemical Brothers, Orbital and Leftfield are scheduled for 1999, it's too early to be talking in Album Of The Year terms, but Underworld will doubtless be in the running. After all, they haven't let the success of "Born Slippy" affect their mile-wide, super-expressive genius streak even remotely, and that's both relieving and sensational to hear.

★★★★★
Andy Crysell

Know The Score

★★★★★ blistering ★★★★★ brilliant ★★★ bog standard ★★ boring ★ bollocks

>>



The Roots

Things Fall Apart
MCA

Third album proper from
Philadelphia's jazz-rap masters

WITH A Tribe Called Quest no more, The Roots seem to be the ideal group to fill the void. Particularly as it's five years since ATCQ sounded this good.

The opening few tracks on "Things...", though nice and head-noddy, offer no clue as to what's coming. Which is "Dynamite", a freeform jazz hip hop mess, with stabbing chords and neck-jarring beats dropped into the rhyme at random. It's followed by standout track "Without A Doubt" – a Schoolly D sample stripped to the bone, stretched and warped for five minutes of bug-eyed, lyrical gush. "100% Dunde" sounds extraterrestrial, tiny pinpricks of piano raining down onto a human beatbox who seems to be impersonating



a flatulent warthog. By contrast, "Adrenaline" makes RZA's most baroque follies sound like a child messing around with a Stylophone, and it's fucking ace. "You Got Me", an effortlessly slinky excursion into tear-stained r&b, also sticks out a mile. Although getting Erykah Badu in to sing the chorus is plain cheating.

By now, you're thinking, "Crumbs, this is good!" And then they hit you with "The Return To Innocence", with its almost subliminal keyboard washes and a woman's voice intoning a poem, jazz-style. She sounds robotic, disconnected, making the overall effect akin to a relaxation tape. It's only when you pay close attention that you realise she's recounting a tale of emotional violence, all the more telling in its mellifluous delivery.

In a single bound, The Roots have outstripped everyone to whom they could possibly be compared. "Things Fall Apart" is a break from the rap pack, a new distortion, and it's just up to the rest of us to get it. So get it. Got it?

★★★★★
Pete McPhail

Shazz

Shazz
Columbia

Debut album from Frenchman Shazz
is a jazzy, soulful house affair

THERE'S a terrifying moment on "Batignolles Square", track three on "Shazz", when the saxophone sound threatens to come over and stand by your table like Kenny G.

By the fourth track "Innerside", when Shazz's more renowned super smooth house grooves slide through, you can relax again. Listing Kevin Yost, Masters At Work and Blaze among his influences the Parisian proves himself a specialist in mixing up the spiritual and deep with pure jazz.

The glassy vibes of "Escapade" sound live because they are, as are the pianos, trumpets and voices sprinkled throughout the rest. This could have easily been coffee table but is saved by its pure soulful feel. If you've had enough KwikSave breakdowns, drum rolls and acid then listen to the Harrods of house music.

★★★★★
Rob Da Bank

Lab-4

Neurocide
Trebleate

Defiantly stomping acid punk rock
and hard trance on *Escape From Samara's* new label

GIGGING everywhere from Samsara to Pendragon, soundtracking ads for Reebok, Bacardi and Scholl, even a classical piece for a BBC documentary – Lab-4 have inflicted themselves upon us in many forms. This debut album only once falls below the 150 bpm mark and is an unrelenting collection of pumping hardtrance throbbers. "Contact London" is typical – a heads down scorcher with a riff so abrasive it proves the 303 is the new geetar solo – but it's all done with a cheeky smirk. The breakdowns are so ecstatic they elevate these tracks into the kind of anthems usually reserved for royalty. Like AC/DC with a 303 on GHB at Trade, "Neurocide" is a definitive example of the convergence of hard house, acid techno and trance.

★★★★★
Chris Todd

4 Hero

Two Pages – Reinterpretations
Talkin' Loud

"Best of" package of
remixes for the Dollis Hill
jazz jungle duo



FOR a few, remixes are designed to make jaws drop rather than tills ring. 4 Hero take it one step further still, drawing up their hit list as much to showcase underrated new talent as to provoke challenging results. So the list of people they've brought in to rework the singles from the Mercury-nominated "4 Pages" reads like a who's who of cutting edge dance music: Rawkus' Shaun J Period, German jazz-housers Jazzanova, New Sector Movement, Hefner, Ron Trent, Sonar Circle, Mustang and Masters At Work, whose mix of "Starchasers" was one of the great garage beamers of last year.

"Reinterpretations" matters not just because there's some great music on it, but because as badges of cool go, this is one classy diamond brooch.

★★★★★
Calvin Bush

Blaze

The Many Colours Of...
Slip 'N' Slide

Worthy collection from the New
Jersey garage collective

KEVIN Hedge and company have come in and out of fashion, but despite that they've kept the New Jersey musical flag flying for well over a decade. That doesn't mean they should be made some kind of old skool garage protected species – as long as there are people interested in quality black dance music there'll be an audience for Blaze.

This sort of greatest hits package misses out some of their late-Eighties club hits to concentrate on more underground jazzy garage gems. Last year's Afrobeat tribute "Seasons Of Love" sums up their sound perfectly, a delicate balancing act between black musical history and the ever-changing demands of modern club music.

★★★★★
Frank Töpe



Romanthony & DJ Predator

Instinctual

Glasgow Underground
Disco-house set from the elusive
New Jersey producer sometimes
called the prince of house

WHO is Romanthony? Is he the great lost talent of his generation? The missing link between Prince and Tony Humphries? New Jersey's answer to George Clinton? Certainly his tortured performance on early Nineties classics like "Fall From Grace" and "The Wanderer" seems to bear out this hypothesis. This album, on the other hand, seems to hint at another Romanthony altogether. Where you expect his songs to come littered with twisted word play and emotional histrionics, we get meandering disco house grooves. The album is peppered with samples exhorting us to raise, clap, or otherwise engage your hands in disco jollity. All of which is fine if you love disco sample house. As far as the Glenn Underground school of boogie-spiced funk goes, this is very good indeed. But when you're used to Romanthony ignoring boundaries, it's a shame to hear him hemmed in by them.

★★★★★
Frank Töpe



Funky Green Dogs

Star
Twisted

Cool mix of vocal house and deep dubs from the Miami bassmen

IT'S doubtful whether Oscar Gaetan and Ralph Falcon are either green or canine but they're sure as heck funky. They're the duo who unleashed 1997's rumbling screamer "Fired Up!" and who also record as Murk, purveyors of fine tribal house for many years. Funk, people, with a capital F. So when you hear they've recruited a new vocalist, Bahamas-born Tamara, to explore more "song-orientated" projects, you've got to feel a little dubious. But we needn't have worried, for Tamara pitches it right, holding back on the deep trax but letting it all hang out on the upfront stompers. "Body" raises the spectre of "coffee table" but fears are allayed once the track shuffles past the warbling intro into a smooth garage workout. And then the twisted acid dub of "Movin'" pulses through, a head-messing 3am dancefloor excursion for the stay-up-forever brigade. And that's the format followed throughout most of the album – set a sexy vocal groove next to a rougher tribal vibe. "Tomorrow" is a perfect DJ tool, minimal, dark and sparse. "Can't Help It" has old school charm, anthemic even when the bassline is little more than a perfunctory grunt. And "Just A Little Luck" is a homage to Seventies powerfunk.

"Star" is proof that with a modicum of thought vocal house needn't equal risible cheese. Woof woof.

★★★★

Kieran Wyatt

Desert Eagle Discs

The Eagle Has Landed
Boiler House!

Soul vocals and hip hop
from a UK outfit who – gasp –
don't come from Bristol

THERE'S no questioning the hip hop credentials of this London duo: DJ/producer Syze has remixed Missy Elliot and Busta Rhymes, and Brooklyn rappers 21 Soldiers guest here. But aside from a slight nod to The Fugees, singer Shari's empathic tones and the contented grooves of tracks like "The Lovers" ooze a specifically British kind of pop appeal, sometimes harking back to Soul II Soul and Innocence. They could have done with cropping this 17 track debut – particularly the desperate balladeering of "All Night Long". But nevertheless, while you won't find much that's revelatory, there are a handful of precious tunes in this Eagle's nest.

★★★★

Andy Crysell



Desert Eagle Discs



Prince Paul

A Prince Among Thieves

Tommy Boy

Solo album from former
De La Soul producer and
sometime Gravedigga



A MOTION picture-meets-album project from Prince Paul should be brilliant but isn't. There's a cast of hip hop stars, the superb Breeze (of the mighty Juggaknotz) and, of course, there's Paul himself orchestrating the music. But it just doesn't come off. The storyline is so hackneyed it's almost embarrassing. The Prince also seems to have mainstreamed his production style, looping up the rare groove instead of messing with yer head. Except for a fantastic moment with Kool Keith playing an arms dealer, it's all pretty tame. Not disastrous then, but not really breaking any boundaries.

★★★

Will Ashon

Mad Doctor X

Picnic With The Greys

Freskanova

Instrumental hip hop jams from
one of the Freestylers

NO point in hiding the disguise. The Mad Doctor is actually one of the Freestylers, and he's got credentials as long as an anaconda after a year on a torture rack: late Eighties hip hop ravers, Blapps! Posse, early Nineties soul funksters Clusterfunk, and mid Nineties dope beats specialists London Funk Allstars. DJ Jason's been in all of them. So while the prospect of yet another album of essentially DJ-oriented hip hop jams packed full of familiar samples may initially elicit all the joy of cold porridge in the morn', at least this Doctor has the foresight to add a bit of seasoning. Occasional raps, jungle interludes, butt-shaking basslines and more than the odd smattering of juicy melodies all play their part. Not bonkers, but not boring either.

★★★

Calvin Bush

Shabba Ranks

Shabba Ranks And Friends

Epic

Early-Nineties retro reggae
arrives early

A HANDY retrospective of the early Nineties' most famous reggae star. Sadly missing "Wicked Inna Bed" and the rest of the man's initial less-than-PC ragga hits, "And Friends" focuses on later crossover duets with the likes of KRS-One, Johnny Gill and Patra. But however you try and get sniffy about the speccy hi-top, you just can't stop your toes from involuntarily tapping to the effortlessly swinging old smash "Mr Loverman". And "Pirates Anthem", the booming reggae hymn to, erm, "community" radio reminds you of why Shabba was always much more than the Jamaican R Kelly he so often appeared to be.

★★★★

Frank Töpe

Peanut Butter Wolf

My Vinyl Weighs A Ton

Copasetik

San Franciscan hip hop
with a blunted edge



DJ BABU, Q Bert, Cut Chemist, A Trak, Kid Koala and Rob Swift are possibly the finest scratch DJs in the world. They all feature on



Prince Paul

this album, confirming the San Francisco Wolfman's position in the hip hop hierarchy.

"My Vinyl" is one of that rare breed of hip hop albums that focuses less on bitches, ho's and AK 47s and more on Jurassic 5-style tales of turntablist battles, beatboxes and burping contests. Like "Three Feet High And Rising" it's a multi-track (24 in all) album with skits, jokes and vinyl abuse aplenty where the production and cuts are as important as the lyrics. A fierce wolf in b-boy's clothing.

★★★★

Rob Da Bank



DJ Krush

Kakusei

Sony

Sparse instrumental
beat loops from
Japan's turntable emperor

WHEN conceptual artist Carl Andre exhibited a row of bricks as an artwork, people were outraged. DJ Krush has come along way from building bricks but still errs rather close to the minimal on the slender orchestration of "Kakusei". Not that the slight beats and anorexic pieces don't have their worth. Turntablists the world over will roll around this album like a pig in mud absorbing the crafted loops. But for many the man who made the trip hop masterpiece, "Kemuri", has lost a lot of his colour. Minimal beat exercises abound but Krush's finer moments are still the raw, crackling breaks of "Final Home", "Crimson" and the Shawn J Period collaboration, "The Dawn". Without a doubt the album Krush wanted to make, just not the one we wanted to hear.

★★★

Rob Da Bank

Colour Girl

Special
4 Liberty

UK garage vocalist teams up with Dream Team, Nu Birth, Groove Chronicles and more

WHEN the forefathers of speed garage (Todd Edwards, MK) ditched "proper" soul for the renegade buzz of the pitched-up, fractured cut-up, it felt like the future. So it seems odd that this London vocalist's debut tries to reverse the process. Classic dub tracks from the scene like "Things Are Never", "Tears" and "I Believe" are elongated unnecessarily into overblown vocal epics. Colour Girl's got an ideal garage voice with rounded, cute enunciation, but the album lacks tight editing, heading instead towards Mariah Carey territory. Shame, because the producers are A-list: Nu Birth co-wrote "You're My Genie" and Groove Chronicles' "You" is excellent.

More mainstream soul than underground garage. A missed opportunity.

★★★

Bethan Cole



Coldcut

Let Us Replay!

Ninja Tune

Remix time for the cut & pasters' last album

GIVEN Coldcut's penchant for inventing new forms and packages for their music, simply handing their last album over for the remix treatment seems uncharacteristically predictable. Fortunately, and less predictably, the remix guests in question more than rise to the challenge.

Most notably, Cornelius turns "Atomic Moog 2000" into a lo-fi but breezy blaze of hailstorm beats, Shut Up & Dance weld Kraftwerk samples and swelling sub bass onto "Every Home A Prison" and Grandmaster Flash and DJ Food join forces for a scratchaholic rampage though "Last Night A Cliche Saved My Life".

Carl Craig and Mixmaster Morris aren't far behind either; and even if the handful of live renditions included are a tad superfluous, that's only because they're too close to the fantastic originals. Still a 'Cut above the rest.

★★★★

Ben Willmott



One True Parker



One True Parker

Will I Dream

Eruption

Flawed but promising drum & bass essay from one of its few female practitioners

IT'S a remarkable feat to be able to swing from the sublime to the dire in a matter of a few tracks, but that's experimentalism for you, and it's mainly to be applauded in these times of clunk-clunk drum & bass album functionalism.

That's an emphatic *mainly*. "Will I Dream" suffers chiefly from an experimental approach to compiling which puts the worst track first and buries the best, "Tree Top", with its robo-funk onslaught, three tracks later. But persevere against this irritation and you get the smothered, claustrophobic bass of "Keltik" and "Kanga" pacing across your stereo spectrum like a chained beast, plus several others worthy of a thorough rinse-out.

★★★

Kevin Braddock

Bang Bang

Je T'Aime, Je T'Aime

Yellow/east west

Disappointing Air-wannabe debut from love-lorn downtempo duo

BANG Bang's debut sets back the cause of cross-Channel admiration a notch or two. Previous singles "Tchin Tchin" and "Bye Bye Blues" (both included here and the only real stand-outs) indicated they might be about to push the Air/Kid Loco vibe to the next level of swoontastic chill out. Instead, "Je T'Aime" sounds like one long Massive Attack intro that never gets going. Numerous guest vocals don't help, particularly when they're coupled with the mournfully Eighties doomed romance of what sounds like Talk Talk on electronic downers. There's a palpable lack of drama, tension or any of that lush psychedelia and glorious pop awareness that made "Moon Safari" such a treat. Bang Bang. You're dead.

★★★

Calvin Bush

Amethyst

Golden Fish Fever

Jackpot

Southend trance duo's disappointing debut and the final release from the Jackpot label

AFTER a couple of promising early singles, the debut album from Lee Milleare and John Horrocks is disappointing. Mistake number one is the inclusion of breakbeats for the sake of it, rather than sticking to what they were



Foxy Brown

Chyna Doll

Def Jam

Second desperate album from blaxploitation-inspired rap siren



OVERNIGHT sensations are sometimes said to have risen without trace. Foxy Brown, though, has left an impressive

trail of guest spots on other people's records while her own material remains largely woeful.

Possessed of a husky, sultry voice, Foxy could get away with her Moschino/Gucci/Dom Perignon list-like lyrics for a verse at a time. But over an entire album the effect was like Mariella Frostrup reading a Harrods shopping list over some (admittedly fairly funky) beats. Her

debut album, "Ill Na Na", failed despite the efforts of guests like Method Man and Blackstreet. Foxy's rep suffered further when close examination revealed that she didn't often bother writing her own words, preferring to leave it to her mentor, Shaun "Jay-Z" Carter.

And so the Mrs Slocombe of rap ("Has anybody seen my pussy?") is back. There's a twist this time: Foxy has decided to concoct an extensive gangster's moll/pimp's bitch persona. Thus "Bonnie & Clyde Part 2" (a duet with Jay-Z), "Baller B****" and an execrable makeover of Salt 'n' Pepa's "Tramp" post Brown as a gutter-mouthed hard nut interested only in shagging and making money. Even her voice sounds rubbish.

It's enough to make Germaine Greer turn in her grave. If she was dead, obviously.

★

Angus Batey

good at. Opener "Andalucia (Sunrise)" is a glorious uplifting melodic trance epic that knows exactly where it's going and how it's going to get there; a marked contrast to the directionless, breakbeat-led "Blue Funk". Where's the groove and rhythm, boys? Add a terrible vocalist from naff Eighties synth/rock combo B-Movie and you've got mistake number two and a lifetime in the bargain bins.

★★★

Mark Kavanagh

David Axelrod

Heavy Axe

BGP

CD-only reissue for influential hip hop sample source and recent UNKLE remixer

A JOBBING producer for Capitol in the late Sixties and early Seventies, Mr Axelrod has long been the hip and trip hop producers' favourite sample source. His small but fanatical following can be put down to a unique way with grandiose orchestration, supra-phant funky drums and a neo-psychedelic sense of stereo space in the mix.

"Heavy Axe" is a later, mid-Seventies release and therefore suffers from dodgy covers of rock standards like "You're So Vain". Head straight for "Mucho Chupar" for the real deal, a gorgeous mix of strings,

heavenly choral vocals and - ooh - those Axelrod drums at their very best. Over two decades old and as fresh and modernist as anything on Mo' Wax.

★★★★

Frank Tople

Cristian Vogel

Busca Invisibles

Tresor

Sixth solo album of techno abstraction from one half of Super Collider

AFTER a spell studying 20th Century Music at university, Cristian Vogel has been turning theory into practice under various guises since 1993. And as "Busca Invisibles" demonstrates, in that time he's chewed up an encyclopedia of references, from filthy funk to Teutonic techno to abstruse po-mo philosophy, and regurgitated it as super-dense chunks of dancefloor delight. Weird it may be, and uncompromising certainly, but even when it sounds like someone rattling a tin bucket full of spanners over a sub-bass so deep you'd have to be a bionic dog to hear it, "Busca Invisibles" retains a droll accessibility that's sorely lacking from most "experimental" techno. Add it to your syllabus.

★★★★

Tom Mugridge



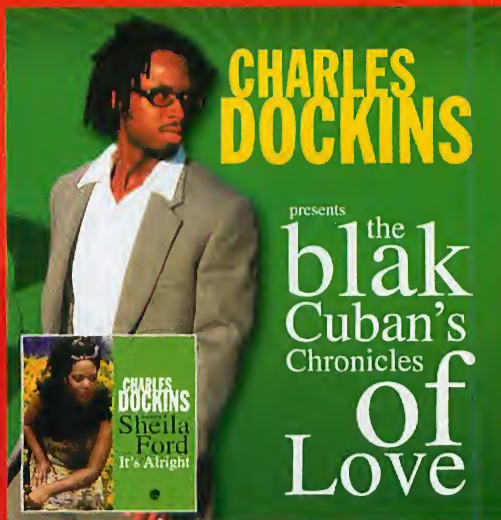
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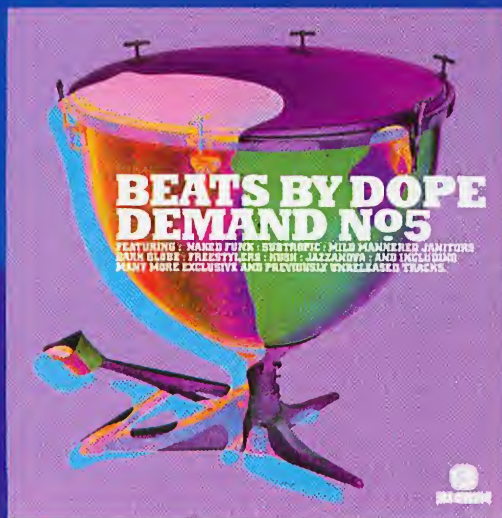
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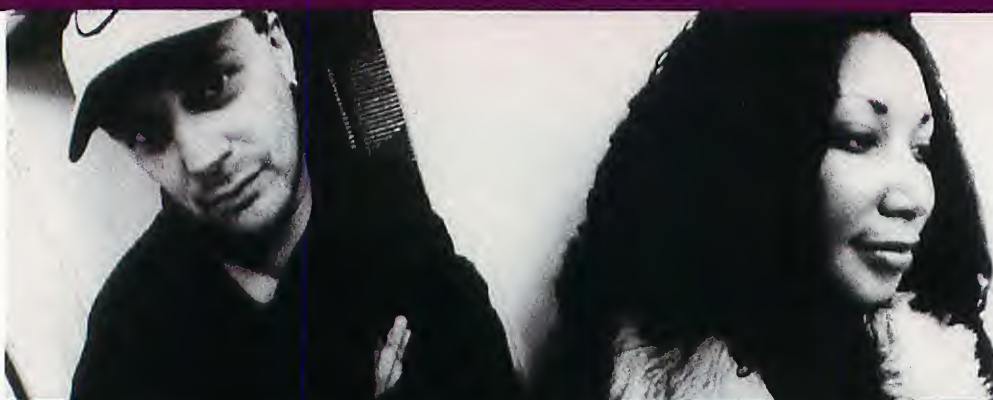
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ALBUMS



Presence

All Systems Gone
Pagan

Slick, soulful, all-bases debut from long-time deep house producer Charles Webster

AND they called it "Dad House". Like its rock counterpart Dad Rock (Paul Weller, Oasis etc), Dad House is not so much music aimed at your parents, but at the older, wiser, more considered you. The you that hankers for the glory days of yore, when Nu Groove was new, Ecstasy worked and we were all heading for a brighter future through chemical unity, peace, love and harmony. The nostalgic you.

Okay, maybe we're not being entirely fair. This debut from one of the most frequently touted names on the underground house scene is far more than just a collection of run-of-the-mill deep grooves. It's got great vocalists (Massive Attack veterans Shara Nelson and Sara Jay, plus the soaring falsetto of Steve Edwards) and



it touches on ethereal soundtracks, beautifully lambent digital soul and shimmering funk. The downtempo shimmy of "Keeping Count" and digital Soul II Soul slickness of "This Is You" justify purchase alone.

But it's ironic that the last single was "Sense Of Danger" when that's exactly what "All Systems Gone" is screaming out for. That psychotic edge. The sound of knives being sharpened. The chill factor of something not-quite-right on the periphery of your vision. It's the difference between Massive Attack and Everything But The Girl. Instead, the funk, soul and passion are so polished, so refined, that it ends up being delightfully contemporary, rather than sensationally timeless. Enjoyable, not essential.

★★★
Calvin Bush

Dig This? Check These

HOUSE OF 909 - "The Children We Were" (Pagan)

BABY MAMMOTH - "Another Day At The Office" (Pork)

DANIEL IBBOTSON - "Streamlines" (Glasgow Underground)

The Last Disco Superstars

Starboogie
Growl!, Austria

Ratio

Welcome To Central
Central, Austria

Two new round-ups from Vienna's foremost techno and house posers

ALTHOUGH both these albums hail from essentially the same Viennese techno/house stable, they couldn't be more different. A quick glance at the titles and sleeves swiftly lets you know. "Starboogie" (a round-up of recent singles alongside a couple of new remixes) is light, frivolous and very much on the party tip. "Welcome..." on the other hand treads a far moodier path, replacing uplifting strings and guitar licks with crumbling echoes of filtered sound and jerky, cutting edge future beats. Again, it's essentially a "best of" round-up alongside a couple of new tracks, with a bonus Claude Young mix CD.

★★★★ ("Starboogie")

★★★★ ("Welcome To Central")

Dave Mothersole

Mark Van Hoen

Playing With Time
Apollo

Locust flies the ambient flag. Again

OH great. Another one. Does Locust's Mark Van Hoen really stick out a new album every three months or are there just so many of

Q BURNS ABSTRACT MESSAGE FENG SHUI



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MIXMAG UPDATE

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'DRIVE' INCLUDES THE SINGLES
'PASSION' AND 'THE PICTURE'



THE UNITED SOUNDS OF ASTRALWERKS

them hanging about in second hand record shops that it feels like that? This latest waxing does at least suggest he has learnt some valuable lessons from his fruitless stab at crossover success. Not least the fact that you don't have to fuck around all the time to be clever.

True, tracks like "When Tomorrow Comes" (weedy moisturiser commercial music) still lean heavily towards indulgence, but thankfully divine, Spaceman 3-like glides like "Real Love" and chunky post-rock synth storms like "Surrender" are in the majority.

★★★★

Ben Willmott



Mark Van Hoen

Majic 12

Back To Skool

Beau Monde

Old skool electro with nowt taken out

LIKE DMX Krew and DeeJay Punk-Roc, Bristol's Majic 12 don't bother trying to pass their (his, actually) music off as anything other than the back-to-'85 snap-crackle-pop electro that it blatantly is. No new skool posturing or clever techno referencing here: just strict DMX and 808 workouts glued together with the occasional sample. Fortunately "B-Boy Blues" and "The Concrete Kingdom" prove that electro can still summon the brute-force electronic funk that made it the second most important dance music of the Eighties.

Admittedly, some moments veer towards pastiche, but largely "Back To Skool" packs grooves sharp and icy enough to slice your speaker cones to shreds and then give Jack Frost's hypothermic ass a run for its money.

★★★★

Kevin Braddock

DMX

Flesh Of My Flesh, Blood Of My Blood

Def Jam

Second outing in a year for hip hop's scariest sex symbol

GREAT cover – the boy himself emerging drenched from a bath full of blood – indifferent album. It seems that whenever D's producers hook up a good track, he's off form, and whenever he hits his stride, his trackmasters have just hit the snooze button. Still, "Blackout", featuring The LOX and Jay-Z, is rather marvellous, as is the self-



Chaser

Game On

Soma

No let-up in standards from the Scottish home of jazz-tinged tech-house

YOU could waste your life away waiting for Glasgow's Soma label to release a bad record. How many majors would kill for a whiff of Slam, Daft Punk, Scott Grooves and Maas? "Game On", Chaser's stunning debut, is yet another exquisite example of genre-hopping



phunk designed to delight those who appreciate all things deep 'n' deadly.

A collaboration between Funk D'Void (aka Lars Sandberg) and New York-based Nigel Hayes, tracks like "Blue Planet" engage mind, body and soul with consummate ease. Old favourites like the nu-jazz corks "Life In Loisaia" and "Sides Of Iron" melt into the luxurious Detroit textures of "Tall Stories" as "Game On" unwinds into one corking little package. Game over.

★★★★

Cal Gibson

explanatory "Keep Your Shit The Hardest".

Marilyn Manson pops up to spread joy and harmony on "The Omen", which typifies the album's appeal. 16-year-olds with too much testosterone will love it; the rest of you will need to be in the right (or rather wrong) mood.

★★★★

Pete McPhail

Sensien

Some Make Quiet Machines

Sauna, Finland

Ethereal electronics from suicide capital of the world



HAVE you ever heard the one about the chap

who conjures up his musical ideas while lounging naked in a sauna in Finland's frozen wilderness? Once he's cooled down Mark Hakkonen-Meddings enjoys nothing more than making house and downbeat techno with the muffled beats of a polar bear's footstep. The electronic sounds are as clear as an icicle, easing between ping-pong Basic Channel dub house and tripping breakbeat to brooding, repetitive techno loops. It can prove a bit much in one listen but individually some of these provide a coolly humid and alternative way to chill out.

★★★★

Rob Da Bank

sly and robbie
strip to the bone

drum & bass
by howie b

<<space age dub for the millenium>> produced by howie b <<cd + ltd quadruple vinyl pack>> out now

<<dubbed-up, stripped-down instrumental bombardment of awesome proportions.....Probably the instrumental album of the year. should be played loud, very loud>> Uncut. <<.....not so much a soundclash, as a marriage made in heaven....>> MM. <<.....late 90's dubwise pressure....has to be played loud....>> Straight No Chaser <<softcore surge>> the single remixed by ashley beedle + da lata out 01-03-99



Palm Pictures

Compilation Of The Month 1

Northern Exposure
Sasha+John Digweed
Expeditions



Sasha & John Digweed - Northern Exposure, Expedition 1

INCredible
BE under no illusion - "Expedition" is Sasha and John Digweed at their mind-warping, booty-shaking best. It goes without saying that they're superlative turntablists and this 140-minute masterclass shows just what a difference that makes. They create mixes that last forever, layering sound upon sound, echo upon echo, hitting the decks like drunken kung-fu masters engaged in a little water boxing. At times it sounds like they've got about 10 records on the go at once, even when there's just a solitary beat pulsing from the speakers. They fuck with your head like that.

In an age when clubland is dominated by "the choon", it's good to hear people willing to inject a bit of subtlety and grace back into the dancefloor. Deep, aquatic movers like Polar Stern's "Der Dritte Raum" massage your frontal lobes in preparation for Voyager's rumbling "Pure Friction's Groove", setting a course for the heart of trance. And then just when the groove is seriously sexy, the fat bass pulse of RR Workshop's "Mess With Da Bull" kicks in like a black hole imploding inside your skull. Elsewhere, we get Delta Lady's old skool trance trouser workout "Anything You Want", Sasha's own seriously smooth "Belfunk" and Delerium's unashamedly uplifting "Silence", all slotting into place with a silky ease.

Five years on from their groundbreaking first Renaissance CD, Sasha and Digweed are still lighting up the dancefloor in a way only they can, and ever will, know how. Unmissable.

★★★★★
Kieran Wyatt

Beats By Dope Demand 5

Kickin'



WHAT'S IT ALL ABOUT? Another round-up of hammering breaks & beats compiled by Fused & Bruised's Slinky Merlinky.

WHAT'S ON IT? Some 13 tracks and a fair proportion of exclusives, of which Kush's "Junc" streaks ahead, with Freewheelin' Franklin's pounding "New Style" a close second and Mild Mannered Janitors' vintage Shut Up & Dance soundalike "Winit" following third. Rhythm Division endow Appleseed's "Mile High Express" with a presence most thunderstorms would have trouble matching, and check Danny Rose's casual "Filthy Dancing" and Sir Drew's hooversome "Bio Feedback" for further gems.

ANY COP THEN? Touting many a competent old skool mannerism and a host of other big names (Jazzanova, Mr X & Mr Y, Freestylers), Dope demand is still strong. (KB)
★★★★★

More Rockers Selection 2

More Rockers

WHAT'S IT ALL ABOUT? Another mix album from the leading Bristol junglists with newbies and oldies from their label.

WHAT'S ON IT? You can't help listening to this in the light of the Reprazent posse's groundbreaking work. And sighing. It all sounds curiously dated, the ragga inflections harking back to the pre-tech step mid Nineties, the vocal tunes quaint throwbacks to a time when darkness and minimalism didn't rule jungle's dancefloors.

ANY COP THEN? The sound of a highly skilled production unit treading water. Disappointing. (CB)
★★★

Mashed Mellow Grooves

Transient

WHAT'S IT ALL ABOUT? Top trance label offers up a variety of chill out gear.

WHAT'S ON IT? The entire gamut of horizontal sounds, from Digital Science's fragile jungle to Action Men's deep cosmic house to Slide's digital ambient dub to Children Of The Bong and their neo-hippy cosmic licks. Most of it is exclusive stuff, with additional contributions from Cosmosis, Slide, Solar Quest and Zen Cats.

ANY COP THEN? It may not break any boundaries, but for sending headz to bed, its digital lullabies are well above average. (CB)
★★★★

Life's Rich Tapestry

Rita Records



WHAT'S IT ALL ABOUT?

The teensy independent home of Smoke City show what else they've got to shout about.

WHAT'S ON IT? The original demo mix of their most famous charges' "Underwater Love", though the rest of the material, while not from well-kent acts, proves they might not be living in the shadow of your People and Nuphonic too much longer. Flywheel, Solaris, the hip hoppy Noise and groovin' Graham Jerimia all fuse modern, cutting-edge soul with stratospheric dub, house and funk to good effect.

ANY COP THEN? Educating Rita? More like Rita educating. (CB)
★★★★

A Jedi's Night Out

Mixmag

WHAT'S IT ALL ABOUT? With most already aware of the studio prowess of Global Communication/Jedi Knights' Tom Middleton, here he shows what he can do on turntables.

WHAT'S ON IT? A spellbinding swirl of lush house and occasional electro-funky wig-outs, with exclusives from LA Synthesis, Sensurreal, Shur-iken and Max 404, plus Warndue Kids' gently trippy "Echoes & Instruments", Global Communication's effortlessly slick "The Way" and Stereo People's techno-tinged bliss out, "Beautiful Day".

ANY COP THEN? With mixing that's discreet, not showy, and a tracklist which neither resorts to jazzoid schmaltz nor atmos-shattering heaviness, it's another grand chapter in Middleton's career. Roll on the next one. (AC)
★★★★★

Dope On Plastic 6

React



WHAT'S IT ALL ABOUT?

Latest in the breaks & beats series compiled and mixed by John Stapleton, with scratching by Scott Hendy.

WHAT'S ON IT? Boisterous big beat that's heavy on the pounding bass and breaks and mercilessly free of any cheese topping from the likes of Moog, Kitachi, The Freska Allstars and Appleseed. Plus a far larger dose of cutting edge hip hop and blunted beats instrumentals than is usual in this series - see The Mack, Gada Gong and Jaded for proof. All mixed up like the Devil was looking over Stapleton's shoulder to try and get some tips.

ANY COP THEN? This series was starting to wilt, but it's been revitalised by this sixth episode, thanks to a skilfully spotted selection and some invigorating mixing. (CB)
★★★★★

Progression Sessions 3

Good Looking

WHAT'S IT ALL ABOUT? Another mix album from Bukem with Conrad and DRS on the mic.

WHAT'S ON IT? As usual, it's another showcase for Bukem's label with past classics and future releases, none of them deviating from that so-smooth-it-glides-like-a-snake-on-ice ambient jungle sound. Big Bud chip in with three, Blu Mar Ten two and Intense, Future Engineers and Voyager one each.

ANY COP THEN? Depends on whether you see Bukem's crew as hopelessly stuck in a 1995 state of mind, or fearlessly risking their necks by sticking to their guns. Probably one for the converted only. (CB)
★★★★

Straight Out The Cat Litter

Catskills

WHAT'S IT ALL ABOUT?

11-track, limited edition compilation from north London's widely-fancied instro-hop stable.

WHAT'S ON IT? Hip hop sound collages of peaceful nature and widescreen ambition which rarely sacrifice their dancefloor-rocking funk in the name of not toeing the big beat line. For the full trip, take in three inestimably evocative tracks from label bosses Sonorous Star, continue through double bass funk with Bushy & Professor's "Drop", head left to Pepe Deluxe's orgasmatronic "The Beat Experience" and finish with the outstanding cinematic of Acoustic Hoods' "The Sea". What a trip.

ANY COP THEN? Chilled, imaginative and thoroughly likeable. It's the cat's (cough cough) doings. (KB)
★★★★★

Source Rocks

Source, France

WHAT'S IT ALL ABOUT? The fourth Source compilation once more embraces the best leftfield French music around, from quirky trip hop to deep Gallic house.

WHAT'S ON IT? The highlights are the skunk rock of P Jack's "Retro Futurism, Bobby", the joyful soundtrack breakbeat of "Musique Pour Un Enfant Jouet" by Bobby, the Airesque "Interlude" courtesy of Mellow and the schizo disco house of Phoenix's "Heatwave".

ANY COP THEN? Great to see unknowns being uncovered, even if the selection isn't quite as juicy as the other Source comps. Essential, nonetheless. (RDB)
★★★★★

Explicit Beats

TCR



WHAT'S IT ALL ABOUT?

Instant enlightenment into underground breakbeat, courtesy of a "best of" package from Rennie Pilgrem's TCR label.

WHAT'S ON IT? X Drive, Plastic Gurus and Pilgrem himself (who collaborates with electro veteran Arthur Baker on the opening track, "Like No Other") bearing missives as

harsh, brutal and murky as we've come to expect from this camp; plus more colourful offerings, like the gorgeously sleek techno lines of Blake's "Doctor, Dentists & Architects" and the racy funk of Waveform's "D-Tox".

ANY COP THEN? Proof positive of TCR's high standing in breakbeat circles, though a broader agenda, with less emphasis on darkcore-referenced scare tactics wouldn't go amiss come the next collection. (AC) ★★

Megasoft Office '98

F Communications

WHAT'S IT ALL ABOUT? Head message from the trailblazing French imprint, designed to make your pen-pushing, paper-shuffling grind in the office a tad more bearable.

WHAT'S ON IT? Alexkid's jazz jungle workout "I Think", Aqua Bassino's soaring superdub "A Mellow Key" and typical greatness from A Reminiscent Drive. New school F Comm bds such as Llorca, Ready Made, Jori Hulkonnen and Elegia also turn up with some soothing software.

ANY COP THEN? No millennium bug is going to have a chance against these killer chillers. Best boot it up now. (KW) ★★

Excerpts From The Database 2

Matsuri

WHAT'S IT ALL ABOUT? Classic psychedelic techno and deleted trance anthems from one of the most progressive labels around, brought together on a mid price collection.

WHAT'S ON IT? Power Source throw down some epic hands-in-the-air Goa pulses with "Goaway" and Doof are similarly dancefloor-decimating with "Born Again". Transwave's "Helium" has a cool dubby swag and there are head-spinning moves from Tsuyoshi Suzuki in his Prana guise, Manmademan and Astral Projection.

ANY COP THEN? Nine tracks which helped define a movement – essential for trance historians, fluoroed-up UV-heads and the just plain curious. (KW) ★★

Limbo Live At The Tunnel

Limbo



WHAT'S IT ALL ABOUT? A selection of club smashes from Scottish progressive house label Limbo, mixed by Steven McCreery, one half of

Limbo act Tiple.

WHAT'S ON IT? 10 recent celebrated Limbo releases, including Tiple's string-soaked "The Drift", the superb "Feel Free" from Seafeld, Fade's huge anthem "Heaven To Heaven", two cleverly crafted creations from Propulsion's Dave Forbes and the energetic and exciting "Subterfuge" from new signing Noel Sanger.

ANY COP THEN? Solid collection that's mixed reasonably well, and a worthwhile purchase if progressive house and deep and moody trance are your bag. (MK) ★★

Flip Squad Allstar DJs

MCA

WHAT'S IT ALL ABOUT? Big name NY DJ Funkmaster Flex has finished his series of CD "mix tapes" for Loud so has decided to let his whole crew, the Flip Squad, show off some of

their production skills with a variety of rappers for company.

WHAT'S ON IT? A whole heap of NY party nonsense. Really, Canibus and Flex is fine, but the only name to get you excited is the awesome, irrepressible, irreplaceable Biz Markie, who rolls out his lyrical thing over a Large Professor beat and a herald's chorus. Fantastic.

ANY COP THEN? Not really. Big Kap even half-inches a sample that was better used by Mike Zoot on his classic "High Drama". Yet more evidence that being in a hip hop star's crew doesn't mean you're talented. (WA) ★★

People's Choice

People

WHAT'S IT ALL ABOUT? House of the deep, groovy and jazzy persuasion from the currently hot London label to (name) check.

WHAT'S ON IT? Some tasty numbers from Frankie Valentine, Bah Samba, Idjut Boys, Toko's Weekender project and loads of other west London mixing desk warriors. Oh, and the godfather of them all, Kerri Chandler. He's so west London he's from New Jersey.

ANY COP THEN? Nothing flashy, just a good solid midfield workout for the proper fans of proper house. It's proper, people. (FT) ★★

Muzik Classics - Techno



Beechwood

WHAT'S IT ALL ABOUT?

The second in our "Classics" series, offering the greatest hits and defining moments in the history of techno.

WHAT'S ON IT? Take a deep breath: Beltram's "Energy Flash", Hardfloor's "Hardtrance Acperience", Rhythm Is Rhythm's "Strings Of Life", Cybotron's "Clear", 69's "Jam The Box", Ron Trent's "Altered States", CJ Bolland's "Horsepower", Dave Clarke's "Red 2", Slam's "Positive Education", Dark Comedy's "War Of The Worlds", DBX's "Losing Control", Fuse's "Substance Abuse", Green Velvet's "Flash", Plastikman's "Spastik" and Basic Channel's "Phylips Track 2" for starters.

ANY COP THEN? Course it is, ya bleeder. We put it together didn't we? For newcomers or retired veterans alike, it's as essential as limbs and air. (CB) ★★

John "00" Fleming: Licensed To Thrill

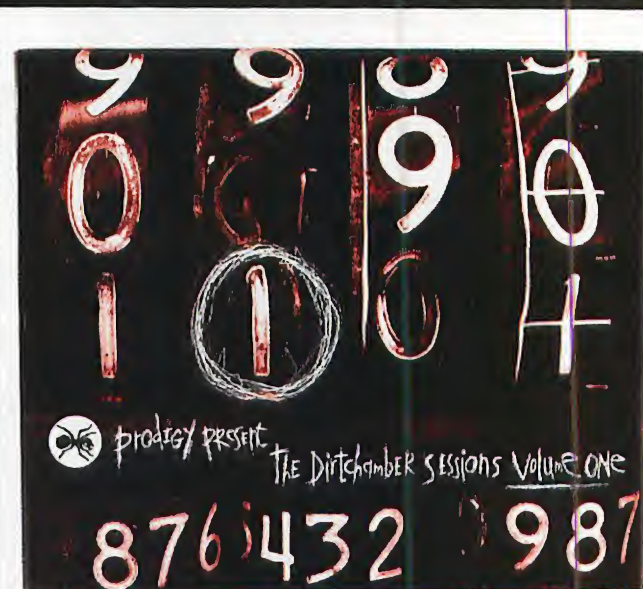
Automatic

WHAT'S IT ALL ABOUT? The second in Automatic's new DJ mix album series, featuring "liquid trance" specialist, John "00" Fleming.

WHAT'S ON IT? Plenty of pumping progressive rhythms and big, big breakdowns, including the massive "Braveheart" – sampling "Protect Your Mind" from DJ Sakin & Friends, Paul Van Dyk's "For An Angel", Matt Darey's epic "Gamesmaster" and no small measure of remixes and productions from the thrillmeister himself.

ANY COP THEN? If you want a full-on Saturday night special experience, then look no further. Comes complete with occasionally questionable mixing, and tracks that are a little obvious. (MK) ★★

Compilation Of The Month 2



Prodigy Presents... The Ditchamber Sessions, Volume One

XL

HALT right there, Prodigy fan – remove your "Breathe" tour merchandise T-shirt! Paste those horns back into the greater mass of your hair!! Lose that eyeliner one time!! And give a warm welcome to original Essex b-boy Liam Howlett and his incredible block party sounds!

But first, the disclaimer: anyone who's missed the volcanic energy of the Essex foursome since 1997's gothic sneerathon "The Fat Of The Land" album is about to be disappointed. For "The Ditchamber..." is not a Prodigy album. Instead, it is a collection of Liam Howlett's favourite hip hop and funk tracks cut, pasted and mixed into the most thrilling shape since God mixed the DNA for Christy Turlington. Why? Because Liam never once allows his instinctive deck skills to overshadow the music; because it packs 54 stone-cold classic tracks across one CD; but mainly because this impeccable selection includes the classic (JBs' "Blow Your Head"), the throwaway (LL Cool J's "Get Down"), the daft (KLF's "What Time Is Love"), the inspired (Coldcut's "Beats & Pieces"), the inspirational (Sex Pistols' "New York") the smooth (Herbie Hancock's "Rockit"), the gnarly (Jane's Addiction's "Been Caught Stealing"), the ancient (45 King's "900 Number") and the modern (Medcine's "I'm Sick"). Oh, and because in terms of technical quality, conceptual chutzpah and just about every other criterion upon which mix CDs are judged, it leaves the average 15-track superclub-endorsed, insert-DJ-name-here mix seriously wanting.

Oh, and did we mention that this is only Volume One?

★★★★★

Kevin Braddock

Classic Garage Mastercuts

WHAT'S IT ALL ABOUT? Bobbi and Steve of London's Zoo Experience round up some of the all time classic New York vocal groovers.

WHAT'S ON IT? Lots of favourites, largely from the halcyon 1992-1993 period, when garage took some giant creative leaps forward. Mass Order's roof-raising "Lift Every Voice", Nu Yorican Soul's genre-blasting "That Nervous Track", River Ocean's tribal belter "Love & Happiness" and Aly-Us' dreamlike "Follow Me" are all present and correct.

ANY COP THEN? A memory-jogging must for ageing ravers. And whether you're into Masters At Work or the two-step underground, this'll give you a lively glimpse of the roots. (FT) ★★

Micronauts - Why Is It Fresh?

Distance

WHAT'S IT ALL ABOUT? The latest French electro sensations plunder the back catalogue of once-trendy Gallic label Celluloid. **WHAT'S ON IT?** Highlights include anything involving old skool don Grandmixer DST (the scratch DJ on Herbie Hancock's "Rockit"). Not so spectacular is the Clash-produced debut single of graffiti artist and Mo'Wax muse Futura 2000.

ANY COP THEN? Not bad, but the Celluloid back catalogue ain't the most mouth-watering in electro. Check Grandmixer DST's "Megamix II", where he scratches all the other tracks on the album to bits. Better than all the rest put together, only mixed 15 years ago. There's a lesson in there somewhere. (FT) ★★

Rae & Feat. Veba.
Christian

"All I Ask"

Taken from the LP

NORTHERN SULPHURIC SOUL

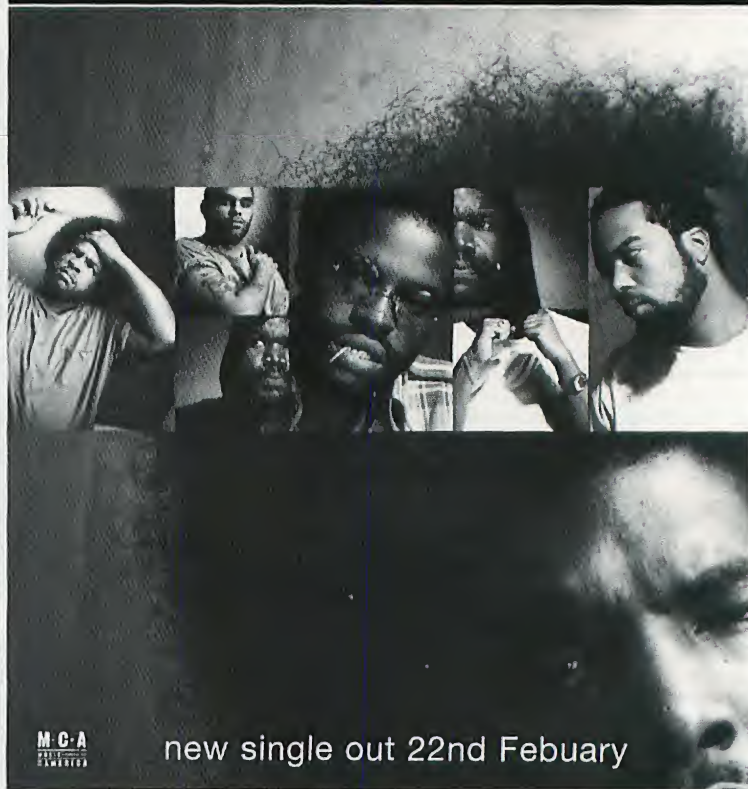
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With guest reviewers **Propellerheads**

THEY come from Bath and they've redefined big beat for the new cool generation. One of them (Alex – decks, bass and Hammond organ) is nine years older than the other (Will – decks, drums and human beatbox) and has played with everyone from The Grid to The Stranglers. The other was previously on Cup Of Tea and has just recovered from a serious illness. Their debut "Dive" put Wall Of Sound on the map, its follow-up "Take California" put them in the charts. They've collaborated with James Bond's theme tune man David Arnold and diva Shirley Bassey, but their debut "Decksanddrumsandrockandroll" proved they were far more than just tub-thumping soundtrack merchants. They've got a new single, "The Extended Play EP" out this month. They are the **PROPELLERHEADS** and they're here to prop or drop this month's singles.

Flytronix Rosary For Rhythm/Birth Of Da Kool Moving Shadow

ARADICAL swerve for the jungle label as their jazziest charges duck out of the drum & bass loop in favour of a more hip hop sound. "Rosary" is a headstrong ode to graffiti, underpinned by some shimmering psychedelic instrumentation, while "Birth" is full-on dope beats with a muffled rap. Fly, sly and just the tonic.

★★★★
Will: "I used to buy Moving Shadow stuff years ago, but this is wicked. There's a friend of ours down in Bath who's got some stuff coming out with them. Don't know the name, though. I haven't bought any jungle for a while actually – that Dope Dragon compilation was the last thing. I really like this."

Alex: "I don't buy any jungle at all. I liked the groove on 'Rosary'. A nice roll between styles."
★★★★

Roy Davis Jnr Electric Soul/Someday Peacefrog

"SOMEDAY" sees the man behind the awesome "Gabriel" reunited with the vocalist who took it to such lofty soulful heights, but its slow-paced garage groove is overshadowed by the straight-up mashy house of "Electric Soul". A case of the conventional being cooler.

★★★★
Will: "Gabriel? Nah, don't know it. I loved the guitar on 'Electric Soul'. The second one, I'm not too keen on those type of records. But I really liked 'Electric Soul'. Good groove."

Alex: "There's some nice groovy funk on this, but I can't help feeling we've been here before. Who with? Everyone else!"
★★

Francois K Time & Space (Remixes) NRK

Another belter for Farley & Heller. Granted, in the original of "Time & Space", they already had a deep house classic that's only served to heighten Francois Kervorkian's reputation as someone whose tracks get better the older he gets, but even still – the new housier Underworld might want to look over their shoulders.

★★★★
Alex: "Oh right, Body & Soul is his club? There's some good music being played there. I went down – wicked. A good mixture of stuff. New York clubbing's pretty shit at the moment. There's Twilo or The Tunnel or... nothing. But there are lots of good bars playing really good music and that night is managing to achieve that rare balance between the two. Not very good record though."
★★

Rob Swift Dope On Plastic (Remixes) Asphodel, USA

ONE of the Invisibl Skratch Piklz (America's finest DJs) mixes up a track from his forthcoming album, with the stand-out track being the Large Professor remix. Shouty shouty with a phat siren wailing to great effect and the kind of beats that insert balloon-loads of helium in your soles, it's far superior to some of the Piklz' own scratch lunacy that generally fails to rock when translated to vinyl.

★★★★
Will: "Like this a lot. I really loved the original of this. And the cut-up thing, 'Do You Dance?', was really good too. Nah, I've never seen the Scratch Piklz live."

Alex: "I once had to play after Mixmaster Mike (Will falls about laughing). Once. After the Beastie Boys in Seattle, at the after-show party. It was like, 'Er, right, so I'll put on some records then, shall I?' They are amazing. I can only listen to that sort of virtuosity in awe. After a while, it does get a little like extended guitar solos. But this is great."

★★★★

The Light Expand The Room Hooj Choons

ONE of the bands of the vanguard of the whole new breakbeat scene, The Light, as you'd expect from their name, avoid much of the scene's fascination with darkcore jungle circa 1991 in favour of the shimmering trance undulations of epic house. And it works a treat. Just to balance things out, Rennie Pilgrem flips the coin over to the darkside on his remix.

★★★★
Will: "The whole new school breakz thing is like a cross between jungle and electro isn't it? With loads of old school styles. I like what Rennie Pilgrem is doing. It seems like they're taking a lot from that early hardcore era, which is great cos that was a great time. So in a way you've heard a lot of these things before, but there's a new production. It's reshaping it for the millennium."

Alex: "Sonically, Rennie Pilgrem's mix is a good meaty production. But it just doesn't have that moving forward thing, that funk. The bassline is a tangled thing. It doesn't start anywhere, it doesn't end anywhere, it's just running around on the spot."

★★★★

The Other Two You Can Fly London

OR rather, the pair from New Order that no-one's interested in getting a side project together cos everyone else in the band had. But worry ye not. Man of the moment, Cevin Fisher, is on the mix, sending Melanie Williams' (ex-Sub Sub) vocals skyward over another of his killer twisted New York trancey houseathons.

★★★★

Will: "A good chunky Todd Terry style track."
Alex: "I liked the main mix actually. It's a real nice simple funky groove that works quite well with the vocal. I was at a party at Peter Gabriel's Real Time studio down in Bath a long time ago. They'd just finished building the studio and in one night, New Order and three bus-loads of their mates laid waste to it. But they set a lot of standards and made a great transition, integrating grooves which is hard."

★★★★

Big Room Girl Raise Your Hands VC Recordings

YET another likely smash to come from the increasingly on-the-ball Junior state, this one takes the rather obvious route of sampling one of those never-say-die piano lines from Nikita Warren's "I Need You", twists it into a filtered disco maelstrom and adds Darryl Pandey shouting "Raise Your Hands" for max devastation.

★★★★

Will: "I liked this, but it's not the sort of stuff I'd play out. It's very reminiscent of an early sort of vibe, with that piano, which sounds like some incredibly familiar old tune. I remember when I used to play out, I was more into like Juan Atkins and early Model 500, some early acid house, because there was a big scene with Nottingham's DIY crew, who'd come down here a lot. More on the deep house tip."

★★★★

Cevin Fisher Featuring Loleatta Holloway (You Got Me) Burning Up Wonderboy

JUST about the biggest record in disco land for the last six months finally gets a full release. Loleatta Holloway's vocals, the same ones that have graced everything from Black Box onwards (*Surely not? – Ed*) get sampled over another typically hard, endlessly loopin' Fisher groove. Simple but effective.

★★★★



Propellerheads' Single Of The Month



Basement Jaxx

Rendez-Vu/Jump 'n' Shout
XL

WOULD undoubtedly have been our Single Of The Month if the Props hadn't beaten us to it, here is irrefutable proof that 1999 is Basement Jaxx's for the taking. "Jump 'n' Shout" has the daftest regga chanting, the stoopiest sirens and alarms, the darkest bassline and the funkier rhythms ever. It's like your Top Ten dance tunes over, mixed together on acid by Daft Punk at a Jamaican soundclash and it will annihilate the floors of all discotheques not made of reinforced steel. Can't wait for that album.

★★★★★

Will: "I loved 'Jump 'n' Shout'. It's wicked. I really like this a lot. That building horn is so good. Really simple but really good. It just means business. Who do we get this from?"

Alex: "That is fucking having it! Some producers have it and others don't, and the difference is amazing. It's a confidence thing. The moment you put this on, everything is balanced. It's got ideas, inspiration, wit. This is one good record."

★★★★★

Will: "I've heard of him. I've got his mad electro mix of, I think, 'The Freaks Come Out'. I spotted that Loleatta Holloway sample. I do remember hearing this before. Huge house tune, huge production, massive tune, but too hands-in-the-air for me. Seriously right up there. I might have gone for a dub, with a bit less wailing on it. I'm sure it's a ripper in the clubs."

★★★

Tatyana Ali Featuring Will Smith Boy You Knock Me Out Epic

GENTLE, radio friendly poppy r&b featuring Will Smith getting jiggy on the guest rap front. And very good it is too. Using the horns from Bobby Caldwell's old boogie classic "What You Won't Do For Love", this sounds just as fresh and light as a soulful soufflé baked by South Park's Chef and Marco-Pierre White.

★★★★

Will: "Fuck, Will Smith must be so loaded. What's he doing going back to music? No, I mean, top marks to the man for getting on with it. Yet again, it's another whole style of music, r&b, soul music, which I find so fucking difficult. I'm not into this myself, but the production and the vocals are good. Didn't actually hear Willie in there—he seems to have disappeared right into the mix."

★★★

Robbie Rivera Presents Invasion

Relax
Heat

HAVING rocked our boats for many months now, America's answer to Daft Punk, Mr Rivera, may well be in danger of playing himself out on the filtered disco tip. Thankfully, rising London DJ Lottie comes to the rescue, injecting just enough funk and jollity to lift "Relax" above the mire.

★★★★

Will: "The Lottie mix is the better of the two. And they're both builders. But who wants to be a builder?"

Alex: "I think this kind of stuff depends so much on having fat-sounding filters that can make it sound really good. I do love this sort of thing when it is really fat and rude and means it. That real disco influence, irreverent but tough with a light-hearted essence, that's fucking tough when it comes down to it. But this just sounds thin."

★★★

Rae & Christian

All I Ask

Grand Central

THE Manchester duo being touted as the northern answer to Soul II Soul show why on a single that proves you don't have to be a Bimmer-driving slickster to make great street soul.

Veba's stratospheric vocals help, mind. And check new track "Premonition" on the flip, a fantastic funk work-out in an Afro wig, flares and medallion.

★★★★

Will: "I like the drums on 'Premonition'—nice and phat. But big vocals like 'All I Ask' are just not my thing. I can appreciate it—it's good, luscious pop."

Alex: "I think it's obvious that Rae & Christian have really got their angle licked. Personally, I find this a bit smooth. But I liked 'Premonition' in a sort of Balearic sense and I guess the 'All I Ask's cool in that genre. Just not remarkable."

★★★★

Orbital Bag Style

lfr

THE return of techno's other granddaddies (alongside Underworld). Unlike the latter, though, the Hartnoll brothers are going to shock many, using as "Bag Style" does one of the most cursed instruments apart from the accordion—bagpipes. The untitled flipside mix is a return to form—glam rock vocals screaming over an onslaught of fiercely melodic shrapnel.

★★★★

Will: "I'd give top marks for trying with the bagpipes. If you'd played it to me and hadn't said it was Orbital, I'd never have thought it was them. But not so many marks overall for 'Bag Style'. I used to play some of their older stuff out. They used to rock, that thwacking electro stuff. The other track I prefer. A lot more reminiscent of early Orbital, with a natty bassline. I could play that one out."

★★★★

Danny Rampling Community Of The Spirit

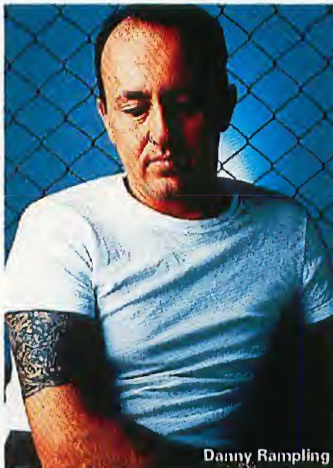
Distance

DRIVING garage from the Radio 1 DJ who's been in the production wilderness for some years. Thankfully shorn of his Millionaire Hippies moniker, Rampers goes for the solid piano pound, with a Patti LaBelle sample and screech vocals from Beverley Skeete.

★★★★

Will: "If Big Room Girl was reminiscent of a time when acid house was just borderline, this is reminiscent of a time when it was really going downhill for me, I'm afraid. The piano line on Big Room Girl did something, but this one here didn't help me at all. I can't get with this at all. I think Rampling was more of a London thing back in the day, rather than a West Country thing."

★★★



Danny Rampling

DJ Hell Copa

V2

NOW you're going to have to trust us on this one. It's a cover of Barry Manilow's "Copacabana". In a pounding tech-house style. But it works. It rocks. It makes us want to drink strawberry daquiris while body-slammng to Surgeon. You'd barely notice the Bazza connection anyway. Be brave. Buy it.

★★★★

Will: "Someone had to do it. I hope he wouldn't be offended if I said very good in a very silly way."

Alex: "Ha ha! It's an ambitious thing, but full marks to the man for trying. It's difficult when you've got long, syrupy string sections with clipped beats, it doesn't usually work. A great idea to take such an unlikely combination. To begin with I wasn't really sure it was going to happen, but then it breaks to beats which are really tough and then pounds into this mega-slush, which is so good. I'm having your copy."

★★★★

Unknown Electronic Battle Weapon 3 & 4 Freestyle Dust/Virgin

IS it or isn't it? Well, no-one at the Chemical Brothers' label was saying, but we've got our suspicions: it's on their own label, it's uncredited and their album is due soon-ish. So let's look on it as a sneaky preview and say that it's pounding, almost UR-style techno that doesn't quite carry off the Detroit authenticity, but it's still got a psychotic intensity that could shatter dancefloors at 100 paces.

★★★★

Will: "I like that. Intense but spectacular."

Alex: "It's got touches of early Underworld in it. They're versatile enough for it to be them. It sort of sounds like them... it's got their type of drums. It's tough, with hard drums, but it's light on its feet. And it's got a ridiculous bass drop."

★★★★

Colours Featuring Stephen Emmanuel & Eska

What U Do

Inferno

ANOTHER biggie on the UK garage circuit, and licensed from Ice Cream, here's another example of the perfect blend of speed garage's clipped future rhythms enhancing a simple but beautiful song. For something a little different, head for "Hold On" with its fairground organs and the "Your Love" sample Prodigy once used.

★★★★

Will: "Why did they make such a really groovy backing track and put those vocals on it? The actual track is great, hell, I was about to ask you if I could take it away until those vocals came in. Is there a dub? No? What a waste."

Alex: "Great groove with a bit of spikiness and quite unusual but I could really have done without the whining vocals."

★★★★

Unusual Suspects 1999

Pride, USA

INEVITABLE really. A cover of Prince's "1999" that's as inevitable as the fact you're going to be thoroughly sick of it by the time you read this. Reactions in the Muzik office ranged from the mildly amused to the ragingly angry to the retchingly disgusted. The only real surprise here is that it's by... Roger Sanchez. After that Chic cover, he might want to watch out. It's only a short step to Steps/Blockster status, Rog mate.

★★★



Ozomatli

Will: "The original was on constantly over New Year. It's started! Prince has never really done it for me. There was a few tunes that I got into, but he was always too much on the rock-funk tip for my liking."

Alex: "This just takes the balls out of the original and put a crap bass drum on it. By all means tamper, I say, but tamper with... success. It's one of those tunes. And whatever it brings back, it brings back shedloads for everybody."

★



Unusual Suspects

Underworld King Of Snake/Kittens

V2/Junior
NOT strictly the new single, (that's "Push Upstairs"), but this double-pack promo is doing the rounds if you look carefully enough and grease your local record retailer's palm. Two tracks from the album, it's "King Of Snake" that's the killer, a potent fusion of Giorgio Moroder hypno-disco and Underworld's patented epic dirty techno. Remixes by Daves Angel and Clarke are also ace.

★★★★★

Will: "I hate to say this, but I really like the drums on 'King Of Snake'. I've seen

Underworld play live twice and both times they were fucking awesome. They've got a real thing, and I'm so glad they're back out there again doing it."

Alex: "Kittens" was really unusual though it got a little stodgy towards the end. But "King Of Snake" was a really good cruising 'I Feel Love' style track. They obviously like doing what they do. I remember Darren Emerson playing down The Hub in Bath once, and most of the rest of the band came and brought their keyboards, plugged a mic into the DJ booth just because they fancied coming down. And I respect that so much. I've never seen them live though."

★★★★★

Satoshi Tomiie

**Darkness
INCredible**

BEARING more than a passing resemblance to Tenaglia's "Elements", and including a poem uttered in suitably apocalyptic tones about "the darkness" over a real K-hole of a New York hard house twister, "Darkness" defies you to peak out from under your disco sheets. Be afraid. Be impressed.

★★★★★

Will: "I fucking love the drums on this man. The drums at the beginning, and when they kicked back in with that little salsa touch, yeah! I obviously appreciate the vocal for, as they say down here, 'owd score'. That's how they speak down in Chippenham when they say 'old school'. I just can't get with the vocal on it though. I used to love that type of vocal, over real proper gritty electro 808s and 909s and 303s. It would keep that wailing thing down. But the drums here rock."

Alex: "It's a good groove but I've heard tracks like this maybe two thousand times before. The same fucking arrangement. I'm no longer 16, I no longer get quite the same thrill from doing that whole scene. I don't want to stop anyone else from doing it, but..."

★★★

Ozomatli

Cut Chemist Suite

Almo

LET'S face it, any hip hop tune based around someone chanting "Party people rocks the

house" and featuring two members of good-time West Coasters Jurassic 5 is always going to be onto a good thing. Scratching like yer buns were on fire, big-time basslines and happy happy rappin' all help make this a hit.

★★★★★

Will: "I know this already and I love it.

There's a section in it and he just scratches for about eight bars then fucks off again, and it's so shit hot. I do like Jurassic 5."

Alex: "It's really cool when you hear people getting unusual blends of grooves to get something fresh. There's a bit of dancehall in there, a bit of hip hop, all manner of things, and a real nice rhyming on top of the beat. When people can cut the arse off a donkey, and they don't, that's so good. I love it when people use scratching musically."

★★★★★

Blu Peter

Blue Air

React

SYNONYMOUS with the sound of "Nu NRG", Peter's follow up to the epic "Tell Me What You Want" is even better. Imagine those accursed Vengaboys on Mitsubishi's trying to impersonate Underworld playing at Peach. Head-mashing, insane and utterly brilliant. Tech-trance heads should hit "The Mission" mix - deep and lovely.

★★★★★

Will: "I like this. 'The Mission' mix. There's a space in my heart for that.

Alex: "Deep and meaningless. But that's good! The main mix bangs. And it bangs well."

★★★★

Propellerheads

Extended Play EP

Wall Of Sound

BACK. With a bang. And plenty fluff too. Main track "Crash" is a reworking of the infamous chart countdown theme tune as made anthemic by Alan "Fluff" Freeman. But if that's too quirky for you, check the collaborations:

"You Want It Rock" with the Jungle Brothers and "360° (Oh Yeah)" with De La Soul for the perfect collision of Brit-beat funkiness and hip hop. And, not to be outdone, Alex himself gets on the mic for "Props Vote Of Gratitude". Ace.

★★★★★

Alex: "It basically represents the four corners of where we're at right now. 'Crash' was commissioned by Radio 1 to replace the chart countdown music. The Jungle Brothers track is something we threw at them to see if they wanted to rap on it. The De La Soul track, we just always fancied having them on it, sent it to their management and they went for it. I went over to New York, did the Jungle Brothers one day, De La Soul the next. The 'Props Vote Of Gratitude' is an audio press release, if you will, explaining where we're at."

MUZIK's Single Of The Month



Shanks & Bigfoot

**Sweet Like Chocolate
Chocolate Boy**

THE biggest London garage track on the blocks right now and surely destined to be picked up and turned into the next MJ Cole/Amira, "Sweet Like Chocolate" is one of those rare specialist records that you need only to have a soft-centre and warm ears to fall in love with. You might already know Shanks & Bigfoot as Doolally, who took two-step to its logical progression by bumping up the ska factor to a skanking max on last year's "Straight From The Heart", but this is a completely different box of Roses, though. What sounds like Madonna if she'd grown up in Tring coos her way through a seductive ode to, er, the record label itself actually, while dramatic strings and a gorgeous rippling harp dovetail with an infectiously bumpy speed garage groove. Delicious.

★★★★★

Will: "Not my thing, I'm afraid. Good funky bassline though."

Alex: "Sweet Like Chocolate". Er, it's very much like sugar. And the vinyl is brown. I did like the bassline, though, and the spiky drums. I just can't deal with those soul vocals over it."

★★★



RECOMMENDS...



Back To Mine - Nick Warren

A new unique mixed compilation series, featuring after hours sets from the world's biggest DJ's. The album includes Craig Armstrong's "This Love", Coldcut's ultra rare "Autumn Leaves", "Go" by Moby, a splattering of French dubby disco, Italian porn music and more.



Makusei - DJ Krush

The fifth and possibly the finest album from the formidable DJ Krush, featuring a mix of instrumental tracks that blend the musical elements of jazz, dub, hip hop and techno. Witness the real thing when he tours the UK throughout February.



Two Pages Reinterpretations 4hero

"Two Pages Reinterpretations" is the new release from Deigo and Marc Mac who make up 4hero. They also work under the names Tom & Jerry, Nu-Era and Jacob's Optical Stairway. This remix album features Masters at Work, Ron Trent, Shawn J Period, Phil Asher, Sonar Circle plus many more.



Techno Muzik Classics Various Artists

The definitive statement on techno from the series that brought you the ground breaking "Drum & Bass Muzik Classics". All the best tracks are now on one album, featuring Rhythm Is Rhythm, Ron Trent, Blake Baxter and other dons of the techno scene.

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HMV

TRAINSPOTTING

10 PAGES OF UNDERGROUND REVIEWS

VitalRelease

Omid

Home
Alola
House music's Mr Popstar takes some time out from his all-conquering Eye-Q releases for a deeper-than-deep release on his own re-launched Alola imprint. Once again, it's all about the bassline while some achingly beautiful sax floats over the top. A superb way to start the year. (KM)

★★★★★



Singles

Erot

Song For Annie
Telle, Norway
If you checked Erot's Mental Overdrive mix last year, you'll know what to expect – deep 'n' sexy disco grooves, this time complete with the funkiest Rhodes solo Scandinavia's ever seen. The flip side sees Björn Torske completing the release with a cool stab at fucked-up pop. (KM)

★★★★★

Inner City

Good Life (Remixes)
Pias
The much-heralded Carl Craig remix appears and joy descends on clubland. Updating a classic is always difficult but Carl pulls it off with some additional porn flick vocals and a bad-ass groove. Quality recycling from Detroit. (KM)

★★★★★

Nick Holder

Da Sambafrique
NRK
Supposedly kicking around on a DNH promo earlier this year, "Da Sambafrique" now gets a full release on NRK complete with a remix from Guidance's man-with-the-plan, Abacus. The original mix rocks with enough Latin gusto to turn on the most jaded of house fans while Austin takes things way deep with his mix. (KM)

★★★★

Stereo People

Beautiful Day EP
Tweakin', USA
Joshua takes some time out from his recordings on Guidance and Heard records with a 12-inch for the West Coast's Tweakin' imprint. "Beautiful Day" drops a midnight groove that Larry Heard would be proud of while "My Imagination" twists and turns like the Idjut Boys lost in loop therapy. (KM)

★★★★

Swag

album sampler
Swag
After ages of fucking up systems with their Odori and Primitive projects, Chris Duckenfield and Richard Brown finally get down to some serious SWAG business. And this is the taster from their forthcoming dynamite long-player. Check the disco-

groove of "Felony Funk" for some instant floor excess or the rough-edged breaks of "Tribute" for a deeper ride to success. (KM)

★★★★★

MAW Present

A Tribute To Fela
MAW
The late great king of Afro beat gets covered by New York's greatest purveyors of modern black dance music, Masters At Work. With a fine ensemble of vocalists and musicians, Fela's best known slice of Afro funk gets the full Nu Yorican magic. Will move real house floors and those with eclectic tastes all summer yet will be ignored by the superclubs and their culturally empty crowds and DJs. (TF)

★★★★★

Sons Of David

Ghetto People
Refried
Now here are some kids who listened during their house lessons. Quality, deep black dance music from Scotland made by Davidson, Davidson and Ouwendijkare. More than a little bit Masters At Work but with a wee bit of the Sub Club thrown in. (TF)

★★★★★

Latino Circus

In Your Soul
Yoshitoshi, USA
Been waiting ages for this gem – a deep, groovy Latin vibe topped with some cute timbales and a bassline to move souls is flipped by Cevin Fisher's minimal, tracky, dark bitch of a mix which should work across the board in house clubs everywhere. (TF)

★★★★

The Old Gang

The Old Gang EP
white label, USA
Two cool tracky disco joints produced by Louis Benedetti. The first is a bottom heavy groove centred around "Disco Circus" by Martin Martin. The second is my favourite trackhead joint of the moment, "Shot", which takes its flavour from the mass production old school of brass. (TF)

★★★★★

Garbage

When I Grow Old (Tenaglia Remix)
Mushroom
Not one to normally review some sad A&R man's attempt at credibility for some naff old Radio 1 indie shite, but this comes as a breath of fresh, though dark, air. The lead vocal sits

perfectly with Mr Tenaglia's dark vortex of a groove and just like Björk's collaboration with MAW, proves that with quality at each end different strokes can rock the folks. (TF)

★★★★

Funk Force

MUSIC
white label, UK
Roberts back on form again, pumping grooves that look tighter than LeBoeuf, Duberry and Desailly. Great old style vocals, sweeping synths and some top moments – quality British house music for Saturday nights and, despite a rather horrible bass sound, those Mitsubishi moments. (TF)

★★★★★

Cunnie Williams

Saturday
Peppermint Jam
Mousse T joins up with quality male vocalist Cunnie Williams and Ms Monie Love to produce a truly wonderful slice of soulful house. The Gil Scott-Heron style of Cunnie's voice and interjections from Monie ride a typical funky Mousse groove. The lyrical content is clichéd in the extreme but when the project sounds this good who gives a... (TF)

★★★★

Fritz Valley Project

Blindness/Midnight
Transfusion
More producers and a label who give a shit,

Germany's finest (and probably only) exponents of nu-century disco return with some superb jazz house disco. The rolling basslines, live flute and real disco groove "Midnight" gets my vote and not a sample or filter in sight. Sublime roots shit. (TF)

★★★★★

Johnny Corporate

In The Pocket
4th Floor
Sold to me by the man in Release The Groove as the next "Big Love". Well, I can see where he's coming from but this groove, a 100% London boggie boy anthem based around The Pockets' "Come Go With Me", has a vibe of its own. With 95 North at the controls it's quality as usual. Big, big tune. (TF)

★★★★★

Album

Laj & Quakerman

Fat Cow
Fiasco
Laj and Quakerman drop the first album on their own Fiasco imprint. And it's quality disco and funk mash-ups all the way. Take your pick from the eight on offer although "Key Loco", "Stick It In" and "Seaward" are the rising suns from my point of view. (KM)

★★★★★

In The Bag

Some time Melon Sniffer on Pagan, collaborator with the Puu label and top New York deep house DJ **MAURICE FULTON** reveals all

If you want a perfect, beautiful garage record, look no further than "Sense Of Danger" (Pagan) by PRESENCE FEATURING SHARA NELSON. I love the way the vocals melt over the ATTA BOY mix. I have no idea who they are but their mix is way better than the original, which I just wasn't sold on. It's a very top-of-the-hour mix for me. Wasn't Shara in Massive Attack or something? I wasn't really a fan of them. I was more of a Siouxsie & The Banshees and The Cure type of guy. I was playing out in Japan not so long ago when I was given a copy of LITTLE BIG BEE's "Inside Out" (Flower). I don't know the vocalist's name, but she's done a really beautiful cover of that old Odyssey song. Classic. I actually got this at the Flower party – they gave me a whole bunch of records but this was by far the best one. For their remix of THE LIGHTHOUSE FAMILY's "Question Of Faith" (Polydor), THE IDJUT BOYS have slowed things right down to 110bpm but kept the vocal in, then put all kinds of pretty effects like flutes and pianos over the top. It makes it real dreamy. It's so yummy. It's like perfect for when the sun comes up for

that perfect mood. CHARI CHAR! "Keep On Flowing EP" (File, Japan) is paced around 120bpm, but it's got funk sounds, Latin sounds and house sounds. Plus it's got this Bootsy bass guitar sound as well as some beautiful percussion with a kick that you would die for. A real speaker-rattler. Japan's got some great producers right now. Finally, I got to mention my own mix of TELEX's "Raised By Snakes" (SSR). I was a big Telex fan back in the day. I put some mad breakbeats from hell into the mix, with the original vocoder on the top and some luscious orchestration that will warm your heart. When it goes off, you're gonna want more.



VitalRelease

Q-Project

Capricorn 15
CIA

One half of Total Science injects a few much-needed new flavours with this immense, moody, clattering breakbeat extravaganza that constantly stabs at the nerve ends. There should be more tracks out there like this. Check "Surface" for some freestyle synth contortion as well.

★★★★★



Singles

Technical Itch

Trisymate
Moving Shadow

The trusty Bristolian returns with one of his finest releases. Always one to explore the darker side, "Trisymate" is the stuff of nightmares with its metal-bashing breaks and violent bass explosion. "Scope" is out and out breakbeat warfare. Proper hard.

★★★★★

Usual Suspects

Killa Bees

Renegade Hardware

Judging by this debut, Usual Suspects are heavyweight contenders for the future. "Killa Bees" has been in every major DJ's box for some time, an infectious concoction of tormented washes, searing riffs and dynamic beats which stands miles above the deluge of sub-standard soundalikes.

★★★★★

Solid State

Street Hustler

Renegade

Solid State know how to write a great piece of music as the delicious complex harmonies and key changes of "Street Hustler" further prove. If "Shaft" ever makes a comeback, these guys should write the soundtrack. "Tuning" sees them in funky techno mode.

★★★★★

Hype & Zinc

Time Is Running Out

Tru Playaz

Two masters of the pulsating funk groove, hot on the heels of their recent label showcase album with a double pack of jumping beats, mangled dialogue and thunderous wobbling subs that will keep their army of supporters very happy.

★★★★★

Subsonic

Time & Space

Shoobox

A label that's been around since the early days and is still afloat. The deep melodics on "Time & Space" are pretty good with lots of space, inventive rhythms and a simple bass hook that complements the groove.

★★★★★

Cybernet

Code 202

Emotif

Old skoolers Tonic and 2+1 return with their experimental Cybernet project, leaning

towards the more abstract side of the moody electronic sound on "Code 202" with some intense bass filters, futuristic dialogue and heavy chugging rhythms all coming off well. "Code 101" treads a more musical path.

★★★★★

Swift

Sonic

Charged

After a rapid fire opening, Charged has slowed its releases somewhat. "Sonic" is not as instant as earlier massive releases but should still find a place in many a set with its simple growling bass stabs and driving beats. The looped-out stepping funk of "Touch Of J" shows more promise as a dancefloor smash.

★★★★★

Dune

Midnight Run

Dune Recordings

These two guys from Washington DC have set up their own label. "Midnight Run" is a crisp slice of funky techno without the common brain-mangling angst that should win over a few heads. The stuttering electronics of "Wireless" are also excellent.

★★★★★

artist unknown

title unknown

Audio Couture

It's time to get ill with what sounds distinctly like a remake of Kaotic Chemistry's 1991 anthem "Drum Trip" by a well known Moving Shadow artist. Unrelenting tones, slamming, chugging drums, searing scratches and a familiar rap surprisingly all fit together perfectly, especially for us old timers.

★★★★★

artist unknown

Defjammer

Aphrodite

Aphrodite seems happy to stick with his trusty formula, and why not? It's doing fine by him. High-powered jump-up soaked in rap samples and slamming two-step beats that will keep the floors happy without any pretensions.

★★★★★

DJ Friction & New Balance

Cryogenix

Trouble On Vinyl

Full debut for this Brighton duo after a brief appearance on the "Rotation" EP, fitting the Trouble On Vinyl mould with its solid, bouncing approach. Lots of analogue nastiness without getting too heavy and should cross over to some of the harder floors.

★★★★★

Blito

Harmony Part 1

Stamina

Sweden announces itself as a fully-fledged member of the jungle world with this accomplished, rough-edged, mystical, electronic jazzier that won't set the floors alight, but perhaps that's a good thing at the moment. The hazy technoid melodics of "Nite Cap" also make good listening.

★★★★★

A Man Called Simon

That's The Way It Is

Nutrient

Described as a glimpse into the future, I'm going to hide in my bunker as this is more like the unwanted fallout from a holocaust of banging analogue rinse-outs. Synth-twisting aplenty but it's rather tame and monotonous with a particularly nagging vocal sample.

★

Loose Dragon

Loose Dragon Theme

Quadrophonic

Having already had success for this Dublin label as Calibre, Dominick Martin goes round the angles with this four tracker. Good productions ranging from the reverberating jazz tones of "Loose Dragon Theme" to the moody minimal electronics of the fine "Zones".

★★★★★

Served Chilled

Redfish

Hardleaders

It's a credit to Served Chilled that they haven't gone down the easy route of dancefloor success. Instead they find real aggression in their neurotic atmospherics and industrial beat splicing which will please the noise fans.

★★★★★

John B

Tight As

5HQ

After the electronic excesses of the "Visions" album, the ever-productive John B goes back to the jazzy intricacies that first made his name, updating his sound with plenty of nasty distortion which ensures extra dancefloor impact.

★★★★★

Moonchild

Seatown

Looking Good

A new year and not much has changed at Bukem's camp. Moonchild's debut should be popular at Logical with all the ethereal niceness, but the beats are so thin you could snap them with your little finger. Flip for more drive.

★★★

Second Vision

The Italian Job

Good Looking

You can't keep a good man down as Nookie throws in some vitality to the atmospherics with a traditional roaring "Amen" groove and hypnotic melodies. Not too modern but it rips. "Runnin'" is an intricately constructed deep electronic number that puts to shame the usual two-chords-for-10-minutes affair.

★★★★★

E-Z Rollers

Walk This Land (Remixes)

Moving Shadow

Originally appearing on 1996's "Storm From The East" showcase, "Walk This Land" gets heavily reworked to fit the current mood of crunching bass and rolling breaks on the "Paradise" mix, whereas the blazing funk of the "99 Mix" seems more natural.

★★★★★

In The Bag

Dynamic global DJ duo and erstwhile Metalheadz tag team **KEMISTRY & STORM** let us in on their best kept secrets

OUR first choice is a track called "Close Range" by DJ ED & KALM. They are new producers and this has stormed many a dancefloor at home and abroad. A unique use of rhythm makes this track stand out. It's just a dub plate at the moment but it's very hot. "Static" and "Rapture" on Test is another quality release from a label which has never let us down. "Static" has an exquisite "Amen" break that smacks you so hard. Flip it over and you'll find "Rapture". The title expresses the mood of the track completely... gorgeous. Next is "Archangel" by GOLDIE. We think it's due to come out on frrr. Oh dear, he's gone in again and was it worth it? We're afraid it is. Be afraid, be very afraid. "The Pressure VIP" (Formation) by JOHN B is a clever remix with a twist. John B has gone from strength to strength. Irresistible breaks and bassline, this is a real crowd pleaser. We don't know what the next one's called but it's by FUTURE BOUND and we got hold of it through J-Majik and it's going to be on the Infra Red album. This throbbing mass of bass drives some

chunky kick arse breaks into a refreshing no-holds-barred dancefloor treat. Finally there's the SOURCE DIRECT album, "Exorcise The Demons" (Science). An album of depth and highs, it's very Source Direct. They showcase their talents at commanding all genres and prove themselves to be true musicians. Something for everyone, there's some beautiful and some terrifying breaks. Listen or dance. Either way you'll love it.

'Kemistry & Storm: DJ Kicks' is released March 1 on IK7



VitalRelease

LA Synthesis

Doidy Dawg
Breaks

LA Synthesis records may be few and far between but they're always worth the wait. Signed to Carl Cox's new label, this psychedelic, multi-coloured future jazz masterpiece sounds like Herbie Hancock jamming with the Spiritual Life crew while Max Brennan and Ian O'Brien hand out acid punch. Splendid. (DM)

★★★★★



Singles

Alexi Delano & John Selway

Everybody Dance
DK

Warped out, fucked up, down and dirty techno grooves of the very highest calibre pressed on a sneaky little 10-inch. They even went to the trouble of printing the label info in reverse so you have to stand in front of a mirror holding the record to read it, which is a rather nice touch. Recommended. (DM)

★★★★★

Primitive Tools

Edition 2
Primitive

More rock solid beats and pieces from the ever brilliant Chris Duckenfield. And with four killer cuts that sway from bass charged house to twisted, snare heavy futuristic techno, you just can't go wrong. C'mon mate, when are you gonna put out a bad record so we can slag you off for a change? (DM)

★★★★★

Zoid

The Freakazoids
Zoid

Lee Coombs, Lanx and Shades Of Rhythm's Nick Slater obviously got very busy on the Akai for this sample laden electroid cut up. They've mercilessly stolen numerous breakdance classics and as a straight up party tune this works rather well. Creatively bitten. (DM)

★★★★

Subhead

Fishfingers, Chips & Beans
Subhead

Subhead's records get madder, stranger and more fucked up with each release. This one is so deranged it makes Like A Tim seem conservative. Imagine your granny mixing Adam Bayer with Keith Tucker while someone runs their fingernails down a blackboard and you're half way there. Mental. (DM)

★★★★

Various Artists

Untitled
Penalty

Excellent compilation of forward looking electro and off kilter techno. Scarletron rewires the circuits of Eighties industrialism, Voigt Kampff comes over like a Drexiya ODing on steroids and The Wee DJs get abstract, while man of the moment Si Beggs tears it up with some furiously funky beats and nut nut synth sounds. Tops. (DM)

★★★★★

Sir Real

Never Whistle While You're Pissing EP
Snafu

A five year residency at Birmingham's House Of God has obviously taught Sir Real a thing or two about what makes a dancefloor rock, because this double pack of breakbeat fuelled techno works a treat. Killer breaks, low slung bass tactics, wicked arrangements and nice warm strings. Cool. (DM)

★★★★★

Subtonal

Imploding Thoughts
Elektrolux, Germany

It's good to see certain strands of German electro moving away from the Eighties fixations of the last couple of years and this rates as a good example of that new, much tougher attitude. The speeds are increasing, the sounds are more technified and it's all getting a lot more dancefloor friendly. (DM)

★★★★★

Bubble Factory

Flux Up
Malfunction

Good solid mid-paced techno from a new London based label. Built around a powerful kick and a nicely fattened two step bassline, it thumps, skips, dips and clicks in all the right places. (DM)

★★★★★

Pure Science

Balanced EP

Pure Science Communications

If you liked the Pure Science CD we recently gave away then don't miss this, as two of the CD's highlights are included here alongside a wonderfully funky looped up quasi disco cut and a wonky, acid tinged house tune. A fine start to what is sure to be his year. (DM)

★★★★★

The Delinquents

The Future

Swag

Wiggle boys Terry Francis and Nathan Cole take a leaf out of DJ Pierre's Wild Pitch book for this dark, moody, percussion driven chugger. Meanwhile, on the flipside, House Of 909's Afri Yusef lightens the mood but keeps up the pressure with his more downtempo interpretation. (DM)

★★★★★

Vicious Circles

Untitled

Sirkus

Just when you thought the Eighties revival couldn't possibly get any sillier, Sirkus come along and put out a record that sounds like the disco scene in one of those "Pretty In Pink"-

style high school romps. Authentic right down to the monotone snare pattern and the cheesy Jean Michel Jarre like synths. The sad thing is, it's actually quite good. DJ Hell must be well jealous. (DM)

★★★★

Albums

Oliver Ho

Prima Materia
Meta

A blistering double pack from the prolific Ealing based Oliver Ho which amply highlights his standing as one of the UK's most progressive producers. "Materia" has plenty of focussed loops for the dancefloor but weaves a subtlety that enables it to rise above the generic fodder currently clogging techno's arteries. (SJ)

★★★★★

Robert Armani

Armani Attack EP

Urban Substance

Armani's back on jack with three razor-edged Windy City crunchers and a siren blazing remix blast courtesy of London based Inigo Kennedy just to finish off any dancefloor stragglers. If this doesn't make you soil your underpants then either check for a pulse or you're a closet speed garage and champs ladyboy. (SJ)

★★★★★

Daze Maxim

Guess Who's Coming For Dinner?
Sharp Dressed Men

If you like it served with Frankenstein funk and Dracula disco then Daze Maxim has prepared this clunky platter volcano hot, fresh

from Hell's kitchen. With more haunted house and terror techno in the cauldron for afters, this is a devilishly well-rounded speaker frightener. (SJ)

★★★★

Female

Prologue 2/3

Downwards Test Series

As a precursor to a new album, Female's Peter Sutton lets label boss Karl O'Connor (aka Regis) dip his loop-fried tribal percussion into the crackle and pop of a radioactive salsa side sauce and comes up trumps in the tough funk dance department. With a downtempo Chain Reaction style closer, this Female remains deadlier than Port Vale. (SJ)

★★★★★

Steve O'Sullivan

Uno

Green

The Wise Caucasian behind Mosaic's melodic take on techno toughens his techno dlogs for a Millsian/Rob Hood rocker on this mysteriously reappeared series. File under "doesn't do much but does it bloody well". (SJ)

★★★★★

Titonton Duvante

Voyeurism

BB, USA

Duvante has often been overlooked in favour of his friend and sometime partner Dan Curtin. All that looks set to change now as this, his first album, is a marvellous piece of work. Packed to the gills with his trademark whimsical melodic, pitch bending strings and razor sharp hats, the production and arrangement is spot on and it's all wrapped up in his wonderfully melancholic vibe. Great. (DM)

★★★★★

Producer Profile

CHRIS DUCKENFIELD, Sheffield producer, one half of Swag and the man behind Primitive and Odori gives away a few trade secrets

How would you describe your production sound?

Well, the clubby stuff is always quite chunky and percussive. The Swag stuff's different because in a way it's all about plagiarism and nicking bits from here and there, putting them back together again and seeing what happens. We very rarely sample house or techno tracks, it's usually just odd bits, things we find all over the place. We use the sampler a lot. I've got a couple of drum machines, but I learnt on the sampler and I tend to stick to that.

What were your first and most recent productions?

The first one was "National Breakdown" with my partner Richard Brown as RAC. It was a little white label thing back in the pre-jungle breakbeat days. It was more of a bootleg than a proper record but it sold quite well. The last things are the new Primitive Tools and The Swag album.

What's influencing you now?

I still love Masters At Work. I like a lot of the stuff on People and Laws Of Motion—it's house but with a Detroit vibe. A lot of the techno stuff around at the moment is leaving me cold. There's just too many white guys

making techno [laughs]. All that monotone stuff doesn't do anything for me at all.

Who have you most enjoyed working with and who would you most like to work with in the future?

My partner Richard Brown, obviously, and my friend Nick who runs Phonography. If I could work with anyone though it would have to be Herbie Hancock. I may as well aim high!

Primitive Tools' Edition 2' is out now on Primitive. A Swag album is out at the end of March



VitalRelease

Quakes

Neptune
Son

Quakes raises the stakes once again, rapping the A-side in English and the B in French on his third release for the rising Son label. Neat, beat-skipping lyrics and some fine, clever music show this to be an artist and a label with the confidence to have a personality without having to shout about it.

★★★★★



Singles

Uncivilised

009
NW10

A little James Bond fantasy from West London delivered in near-perfect Yank twang (which is good or bad, depending on your standpoint). The bassline on "Come Into The Light" gives it a more London feel.

★★★

Ghostface Killah

Mighty Healthy
Razor Sharp/Epic

Next up from the Wu, Ghostface comes out with bloodlust in full effect. Over a snatch of Hong Kong action movie soul, he slips through some traditional moves, injecting crypto-boast lyrics with world-weary melancholy.

★★★★★

The Satinmen

Make The Music
Bazils Beats

Presented by DJ Bazil and straight outta Devon, the Satinmen specialise in a Sixties soul-drenched take on instrumental hip hop. It's all very simple, slight even, but on "Make The Music" itself, somehow mimics the stripped down effectiveness of the 45 King.

★★★

LA The Darkman

Spring Water
Supreme Team, USA

Produced by and featuring the Chef, this is very much Raekwon's baby. Surprisingly then, it's a super smooth soulsonic jiggy gig with ultra-familiar samples. Makes you think of someone in a shiny shirt and slacks trying to get his booty moving. Surprising.

★★★

Various Artists

Future EP

Creative Control

A new label from Swindon brings six tracks of instrumental, atmosphere-driven break things. The highlights are Ben One's moody "Disconnection" and the spacious, lyrical "Who Me?" from Organix.

★★★

Common

Like They Used To Say
Rawkus, USA

To promote the forthcoming "Sound Bombing 2" a double opus from Common that shows that—like so many others—he's at his best when chilling away from the majors. Relaxed, lyrically smart and funky

as can be, it also features Sadat X on the flip and all round does it for all folks everywhere.

★★★★★

Eddie Meeks & Thareeko

Larger Than Life EP
Asylum, USA

More lowdown Atlanta sounds a good few thousand miles from the Southern blueprint. At times it's basic, but at other moments (a monumental chord change on "Fall And Winter") it's inspired. And Saukrates guests.

★★★★★

Moody Funk

Funk 2 Blunt 2 EP
white label

Slightly strange project somehow connected to Andy Weatherall. The very, very, very dirty beats work most of the time (tho' with the odd stumble) but lyrically, this is genuinely hard to fathom.

★★★

Funky DL

Rock To The Beat
Utmost

A couple of remixes from DL's well-received album, "Heartfelt Integrity". "Rock To The Beat" is given a wash of keyboard and punch-bass to recreate the rhythmic drive of the original plus a revocal from DL and ESP. Over, "Missing Link" is built around a trademark bebop piano refrain and a little double bass. It also has the latest London line on getting paid: "It ain't about the Benjamins/it's about the Charles Dickens and Christopher Wrens".

★★★★★

Mr Complex

I'ma Kill It
Corecords, USA

Mr Complex hits a beat more tangentially than anyone else on the planet and it invariably works. Here he states his murderous intentions over the leccy bassline from hell (ie a long, long way down) and some very crisp cuts. Death never sounded so good.

★★★★★

Redman

I'll Be Dat
Def Jam

In which Mr Noble, tired of all things analogue, states his aim of becoming a digital audio tape. Well, not really, but he might as well for all the sense his lyrics make. Not that it matters—this is Redman. Heaps of funk, personality and stupidity. Destined to be massive in the clubs, baby.

★★★★★

Albums

Lady Saw

99 Ways

VP, Jamaica

Dancehall queen Lady Saw returns with her fourth album. The record is at its best when it hits the sparse, driving electronics and words of "Oh Yeah" and at its very worst when it aims for the US market with nasty r&b like "Ride Of Your Life".

★★★★

E-40

The Element Of Surprise
Jive

Don't take the title too seriously. Despite a lead track that goes easier on the sickly sweet funk than usual, this is the E-40 you either know and love or know and don't really take to, just broader. Bay Area ballin' with international ambition.

★★★★

Big Daddy Kane

Veteranz Day
Blakjam

10 years on, Kane's still playin' the laydeez man, but despite that, parts of this record ain't bad. Don't get carried away, though. There are still some really ugly pieces of music on here.

★★★★

Rob Swift

The Ablist

Asphodel, USA

While the West's turntable tradition has formed around the all-out sonic attack of the Skratz Picklz and the Beat Junkies, the East's has focused on the innovations of the

X-Men and, in particular, Rob Swift. Producer, deck-meddler and now MC, Swift mixes up live instrumentation, words, cuts and table-turning into a likeable, good-natured package.

★★★★★

Defari

Focused Daily

Tommy Boy Black

First heard of as part of Beni B's excellent ABB roster and a member of the Alkaholiks' Likwits Crew, Defari has the perfect East-meets-West Coast pedigree. His album falls clearly into this category, but it's intelligent and musically diverse and definitely worth a listen.

★★★★★

DJ Clue

The Professional

Def Jam/Rockafella/Mercury

NY's tape king (specialising in shout-outs and freestyles from the stars) releases his first major label CD, complete with intro from Puffy. Despite this opening, it's pretty good—over thirty rappers and singers adding some words over beats. Always solid—if you like where New York hardcore meets New York jiggy, you'll love this.

★★★★

The Isolationist

Orators Of Advanced Thought
Jazz Fudge

Even with eight or nine skits this is a short album, but any chance to hear the Anti-Pop Consortium is to be applauded, especially when combined with DJ Vadim's most straight-up, bass heavy beats to date, plus cuts from Mr Thing.

★★★★★

Imports supplied by Mr Bongo, 44 Poland Street, London WC1. Tel: 0171-287-1887

Label Stable

Johnny Turnbull, main man at underground hip hop label **RONIN RECORDS** talks us through their long history

What can people expect when they pick up a Ronin Record?

Quality throughout the production, the featured artists, the music, the packaging.

Which artists have you released material by?

So far it's been the Deck-Wrecca and DJ Skitz. That's the contemporary thing. Ronin's been around since the late Eighties when we put out some stuff with Paradox, by Force & K-Zee.

What's your most successful release?

In sales, probably Paradox's "Jailbreak" was the most records we've sold. But that was a while back. That was 1990.

How do you feel about the British hip hop scene?

I think there's a lot of quality out there at the moment. There's definitely a more positive atmosphere, and a lot of talented people around. They're coming through with some good stuff that will hopefully translate into sales.

What can we expect for the future?

The Deck-Wrecca 4 is out this month and

then a new project with a guy called H.E.L. — that stands for Highly Explosive Lyrics. Then we've got a new DJ Skitz single featuring Rodney P. And then a Mad Money Wah 12" and the 23 Skidoo back catalogue. That's a departure from some of our releases in that it's not hip hop.

What makes Ronin different?

Hopefully the people involved in it. We all create music and the history of the label involves our having to create an outlet to put out our own music. It's much more of a creatively run thing rather than purely a business.



VitalRelease

Barabas + OD1

Deeper '99
Phoenix Uprising
For the first time ever, Jon The Dentist hands over the A-side of one of his releases to someone else. In return, Knuckleheadz provide their best ever remix, fusing spiralling acid lines and stabs with their funky US-style beats. The new Dentist version beefs things up while keeping the original intact. (MK)
★★★★★



Singles

Hustler

The Real Shit
Horseback

Exciting follow-up to last year's "State Of Mind", pumping up the bpm count but keeping the tough techno slant and adding just a little acid into the dark and funky mix. The flipside's remix from ex-Chumbawamba man White Rabbit is a more minimal, rolling groove with equal doses of house and techno. (MK)
★★★★★

Television

5mg
DP

Big and bouncy Spanish-flavoured banging house with lots of hoovers. Remixes come from "Hardcore Power" producer Javi Golo and F1 man Paul King. Paul's "Double Dipped Mix" is a stomper styled similarly to his recent Trauma single, rocking the floor even more thanks to his occasional trick of keeping the kick drum going all the way through the breakdown. (MK)
★★★★★

Untidy Disco Dubs

Volume One
Untidy Trax

The long awaited debut EP from the Untidy Dubs mob in disco mode. The beats are not as tough, but the production and arrangements are just as fresh, and if you're a trainspotting type you'll have hours of fun with the samples. (MK)
★★★★★

Various Artists

Clubcutz Volume 2
Nukleuz

Three simply superb tracks from man-of-the-moment Ben Keen and his occasional collaborators dBrn and PTP. There's the bright and breezy "Let The Beat Go", the tough, funky and dubby "Gimme Luv" and best of all, the thumping, old skool, hoover stabbed "Jam The Nightclub". (MK)
★★★★★

FPI Project

Everybody All Over The World
99 North

The old Italian house classic revisited with a stunning array of new mixes. Dillon and Dickins supply three: a "Classic Vocal Mix" for the handbag clubs and two deeper dubs, the best of which is the tough and tribal "Tradespotting Dub". (MK)
★★★★★

Shadow

Ariba
Pure

The second release from Andy Manston and Julian Napolitano on new 3 Beat subsidiary Pure. The A-side is an uplifting slab of hard-ish house with crossover appeal, but the real joy is on the funky, shuffling Hardfloor-influenced flipside "Rompa Stompa". (MK)
★★★★★

BNX

Check It Out
Hussy Cuts

A very promising debut from Rich B and Alan X. The "Supermarket Sweep Mix" grooves along nicely with crisp production, fresh beats and a bumping bassline. The flip's deeper "Hole-Sale Dub" has the same arrangement, but with slightly different keyboards and effects. (MK)
★★★★★

Various Artists

Hardbeat EP
Nukleuz

Three more exciting and thumping house cuts from one of the labels to watch in '99. Two from Ben Keen and dBrn (a slamming hoover-dominated remake of The 49ers' "I Got The Music" and their own even more exciting "Feel The Panic") and a more subtle Perpetual Motion styled shuffler, "Jump To The Beat" from Italians Casa Nuova. (MK)
★★★★★

Big Noddy

7th Son
Casa Nostra

The follow-up to the massive "Slut (I Like To Be Naked)" is another instant anthem. Propelled by rattling percussion and prodded by an infectious rap sample, this raises the roof thanks to its simple arrangement, a bassline to die for and subtle keyboard stabs. Solid as they come. (MK)
★★★★★

Trickster

Stomp
Phuzz

A classic disco groove married with banging sensibilities makes this an unmissable jump-around number. Mixes are from Trickster themselves (the boys behind the recent "Move On Up") and Mr Pink. (JB)
★★★★★

Lucid

Crazy
Delirious

The Manchester-based trio who gave us "I Can't Help Myself" return with another

mad-fer-it floorfiller. If stomping builders are your stock-in-trade (vinyl, that is, not workmen), this club monsta is set to be front-of-box. (JB)
★★★★★

The Grifters

Flash

Duty Free

Deckmeisters Tall Paul and Brandon Block are the knob-twiddlers behind this eminently danceable carry-on. The Soundscapers also provide a top retro-groove flip, well worth a spin if your floor is out of short pants. (JB)
★★★★★

La Tremenda

My Style
Module, Holland

The latest cut from Aldwin Oomen, one of the leading house producers at the forefront of the pumping Dutch new wave. Very disco, yet top notch contemporary at the same time, "My Style" will find favour with jocks who need an in-set break from the harder UK house sound. (JB)
★★★★★

Graham Gold

How Do You Feel
Good As

Goldie never seems to give up on cuts like "How Do You Feel", a trademark bouncy production from the man who plays to a crowd at least a third his age. Spin this if you've got a sense of humour and/or pepper conversation with the word "laarge". (JB)
★★★★★

Mirrorball

Given Up
Multiply

Jamie White, DJ Jamie Ford and Karen Freeman knock out one of the biggest commercial-edged cuts this month. Huggy Burger Queen and Olav Basoski both mix. (JB)
★★★★★

Ariel

Icebreaker
Wonderboy

Ariel, Freedom's Argentinian resident, gets back on the vinyl track with this superlative euphoric house groover. Flip "Time" is equally strong, so check this package now! (JB)
★★★★★

Kenny Harder

Keep Da Beat Going
Vinyl, Holland

If you were wondering what the urban sound of Amsterdam is like these days, look no further than the latest energetic, uptempo cut from the aptly named Mr Harder. Difficult to get hold of this one, but should still find favour with Paul and Seb. (JB)
★★★★★

Da Rubba Cru

Trippin' 99
Tremolo (Holland)

This Dutch master offers four superb mixes: "Da Klubb Kings' Planet Dub", "DJ Rene & Da Groove Mix", "8th Wonder Mix" and a radio edit. Top notch production and Euro pumpiness ensure lasting appeal. (JB)
★★★★★

Ten Of The Best

Eastenders fan Jon Langford of **KNUCKLEHEADZ** spills the beans on 10 things his life would be simply unbearable without

Vinyl

We're both vinyl junkies. Without vinyl our lives just wouldn't be the same. Warren and I both DJ and I also work behind the counter at Solid State Records in Bournemouth.

Playing Abroad

We just love playing abroad. It's the eager anticipation that makes it so exciting - you never know what reaction you are going to get. It's often the same as in the UK, which sometimes surprises you. We play in Hong Kong regularly, and we're off to South Africa.

Chinese Food

We both adore it. It's not our staple diet or anything, but we just can't get enough of it.

Dolce & Gabbana

I confess to being a sucker for designer clothes, and D&G is my favourite label.

Alan Partridge

Warren is a huge fan of Steve Coogan. I think he's dead funny too.

Late Night Studio Sessions in Soho

We used to record all of our remixes with Kevin White down at GCHQ. We'd arrive at midday but would invariably end up working till two or three in the morning.

US House and Hard House

Warren's mad into American house. It's

what he plays out, and it's where we get a lot of our Knuckleheadz beats. I play hard house when I DJ, and our sound is a fusion of both styles.

Frank Butcher and Peggy Mitchell

Everything stops when "Eastenders" is on.

Pinkhouse Studios

Alan and Graham at Pinkhouse are two great guys. We do all of our stuff there now.

The Weekend

We are definitely not trainspotters. We could both drink for England and Warren regularly has to be picked up off the floor.

Rhyme Time's 'You And Me' is out soon on Knuckleheadz Recordings. The Knuckleheadz remix of 'Deeper' by Barabas + OD1 is out on Phoenix Uprising on March 1



VitalRelease

Mutiny

Bliss

Sunflower/MAW, USA

Overlooked by many when originally released as part of the "Give EP" back in 1996, it was produced by Dylan Barnes and features the sublime vocals of Mary Joy. Heavily supported by Louie Vega, he loved it so much that now MAW have remixed it as well as licensing it. Purchase. (SH)

★★★★★



Singles

MAW Presents

Tribute To Fela
MAW, USA

The Masters pay their respect to the late, great king of Afro-beat, Fela Kuti. With the help of some seasoned musicians, they've reworked the classic "Upside Down", making it ideal for today's current trends. Bonus track "Zoe" is also cool and there's some useful acapellas for mixologists. (SH)

★★★★★

MAS Collective

Where Were You
Airplane!, Italy

The Italian production duo team up with Ce Ce Rogers once again to follow up the excellent "You Don't Know". An impressive unknown female vocalist graces the smooth soulful production that will only appeal to the real soul heads in its original form, but with the right mixes this could go a long way. (SH)

★★★

Matt Wood

No Time
Solemusic

Originally released about four years ago on Groove and now signed to this Glasgow label, Bugz In The Attic are called in for remix duties and create a much clubbier version that's dominated by a fat bassline, MAW type beats and traces of Van Helden on a good day. Raw and underground. (SH)

★★★

Jask Presents The Asiatic Jazz Chronicles

Mystery Vibes
Nitegrooves, USA

Deep jazzy house music as featured on the "Abstract Jazz Lounge 2" album. This will please those lovers of jazz with its dark Rhodes riff, key stabs and saxophone. My favourite version is "The Eclipse Mix". For smoke-filled clubs only! (SH)

★★★★

BOP Featuring Soulystics

After The Love Has Gone
Fatt Boy

This remake of the Earth Wind & Fire classic comes as a double pack all mixed by BOP. Personally I would opt for the "Bop Till U Drop Mix" which is driven by a boogie bassline and features some tasty George Benson-style improvisation on guitar. (SH)

★★★★

Powerhouse Featuring Duane Harden

untitled

Strictly Rhythm, USA

Big disco-based track which samples Thelma Houston's classic "I'm Here Again" and features the raw vocals of the same bloke who sings on Van Helden's "You Don't Know". Lots of energy and a couple of cheesy build-ups will ensure plenty of rotation in the coming months. (SH)

★★★★★

Ruffneck Featuring Yavahn

New Life

Flatline, USA

Backroom Productions follow up their classy "Baby You" with another soul gem, featuring Yavahn sounding as cool as ever. For those who remember the original, they've included three new mixes with more forthcoming by Blaze and DJ Spen. (SH)

★★★★★

Disco Surreal Featuring Kim Baker

My Friends

Yellorange, USA

Mr Humphries' label continues to push less obvious vocal tracks with this latest record produced by Dewey B. A bumpy New Jersey vibe sets the pace for Ms Baker until halfway in, when the groove becomes a lot tuffer and changes into a tasty dub. (SH)

★★★★

Tempo 2 Featuring Kurt Harman

You Are A Superstar

Clairaudience, USA

Produced by Anthony Nicholson for a label which has its feet deeply rooted in the underground. Classy vocal dance that evokes the spirit of garage over three mixes workable with one another. Nice vocal by Mr Harman and a production that reminds me of Larry Heard. The real shit! (SH)

★★★★★

Dru Hill

How Deep Is Your Love

(Groove Chronicles Remix)

Island

The Groove Chronicles boys arrive in 1999 with a bomb of a remix on that familiar two-step lick but with a warmer feel. With a hooky intro sample (where is it from?) leading into old school hip hop samples and dropping sweetly with a bad bubbling bassline, it's complemented by Dru's vocals, which fill the track nicely. (KB)

★★★★★

Lenny Fontana

Spirit Of The Sun (Lady Spirit Remix)
Public Demand

Another dub plate explosion, remixed and revitalised by Lady Spirit, causing a stir because the track's never been remixed before. This unofficial version gives it a new lease of life with its spacey sample sound (which sounds like it's from "War Of The Worlds") and the familiar tuba-like hook. (KB)

★★★★

Rubadub International

Success (Brasstooth Remix)
east west

After the vinyl mixes, this is an acetate copy of a mix done by south London producers Brasstooth & Silky Mac. They've turned this hip hop/r&b track round to give it more dancefloor appeal. The smooth production with its underground flavour works well with the vocals, lazy keyboard riffs and regga chant to top it off. (MJL)

★★★★

Ramsey & Fen

Love Bug (Remixes)

Bug Records

With the original mix obtaining anthem status in the London clubs, these remixes look set to keep it on the scene for another year. DJ Face delivers a Booker T-style vocal mix, the boys themselves offer an RAF two-step mix, and my favourite is from Grant Nelson with some well-produced drums and key stabs, plus good use of the vocals. A must. (MJL)

★★★★★

Piper

Garage Cafe (Hot Pepper Remix)

Sow & Reap

Using J Sylvester's well-programmed drums, they turn out a blinding little roller of a tune, with extra toms added for good measure and a flava and splatters of little vocal snippets from Piper. On the other side is a Michael King two-step version of the same track. (KB)

★★★★

Life Force

So Good (Daryl B Remix)
Azuli

This early Nineties classic is reborn for 1999 with the remix talents of Daryl B. Together with Mark Yadley and Sy (Stone City), they've produced a neat vocal mix with a sneaky drum loop from Masters At Work to fatten it up and a hooky keyboard riff to complement the vocals. (MJL)

★★★★★

Shanks & Bigfoot

Sweet Like Chocolate

Chocolate Boy

This tune is undoubtedly a hit. As we know, Chocolate Boy is the label which brought us Doolally's "Straight From The Heart". It's their seventh delivery and second national hit. It sets a new trend, with excellent writing and very catchy hooks. A simple but effective production. (KB)

★★★★★

500 Rekords Presents New Horizons

Scrap Iron Dubs No.1

500 Rekords

This fresh piece of vinyl delivers a punch to the dancefloor. "Slamdown" reminds me of the reggae sound system days of Jah Shaka and Jah Tubby, with a bassline so dark you'll certainly need a flashlight. Those vocal samples provide the atmosphere of the dance. (KB)

★★★★★

Brasstooth & Silky Mac

24 Hours

Well Constructed

Brasstooth & Silky Mac return with a new single called "24 Hours". This time round the vocals are provided by Miss Tibbs who gives a more laidback feel to this UK garage production. Together with some simple keyboard stabs and live bass, it's bound to be a success. (MJL)

★★★★★

So Who The Hell Is...?

COLOUR GIRL

Colour Girl? Sounds like a politically correct girlie doll.

Not quite. Better known as Becky Skingley, she's about to mark her arrival in the UK garage spotlight, as her debut album "Special" proves to be just that.

The new Donna Dee then, is she?

Sort of. But where Donna is a DJ who's also a dab hand in the studio, Ms Colour Girl is actually a singer/songwriter who leaves the production to more experienced hands.

Must be some voice if she can get away with that.

Must be. She was spotted by 4 Liberty's Tony Portelli when she was up on stage at the 1997 Notting Hill Carnival singing her self-penned "Tears" underground smash.

So who's in on the album then?

Who's not, more like? It's something of a roll call for the scene's foremost producers. "I wanted a different vibe for every track,"

she notes. So The Dream Team, her long-time muckers, chip in, as do Underground Solution, Groove Chronicles, old Brit soul legend JD Braithwaite and those ubiquitous 187 Lockdown boys.

Is it a landmark album then?

Not quite. "Special" is closer in spirit to more straight-up vocal garage, rather than the more abstract two-step stuff. But it does include the long time bubbling under classic "Tears", as well as an r&b style cover of The Beat's "Can't Get Used To Losing You".

Uh-oh. Ex-mod alert?

"Nah, I was only 11 when it was released. But my Mum did buy me a black and white two tone dress!"

Colour Girls' "Special" is released this month on 4 Liberty



VitalRelease

Melky Sedeck

Raw/High Heel Shoes
MCA/Universal

Since the arrival of Erykah Badu, modern soul production has become very minimal. Here, a simple kick drum and the odd snare are dominated by haunting yet extremely attractive vocals, accompanied by a string or two and words that definitely reach. Truly awesome. (BJ)

★★★★★



Singles

Glenn Underground

Fish Fry
Mush, USA

Mr Underground can normally be found in the house or garage pages of Muzik, but here we see him on a slow 'n' low trip.

"Fish Fry" is a great example of Nineties jazz fusion. It's pure black music but with a cutting Nineties edge, worthy of any eclectic sound system. (BJ)

★★★★★

FBI

Goodbye Lover
Congo Music

Back in the early Seventies there was a UK outfit equally at home with a pub-rock audience as it was with the soul-Mod brigade. The band was FBI, fronted by Roots Jackson. Now he's recording his own stuff and using the stunning vocals of Collette Wilkinson. With a laidback but funky approach, the result is the real deal. (BJ)

★★★★★

Mish'el

Space Walk
Big Lion

Don't get this confused with the jazz-boogie classic of yesteryear because this is a whole new ball game. It's a modern soul thing with not a swing in sight. The laydeez vocals are very easy and inviting, while the production by street don Philip Leo is most praiseworthy. And Mish'el can really sing. (BJ)

★★★★★

Blofeld

Nexus
Nuphonic

This label is always full of surprises with its constant quest for new musical directions. After disco and Afro-funk, the search goes further into the world of jazz. Blofeld, from the south of England, has incredible talent for such a young head. Future dance. (BJ)

★★★★★

Ginuwine

What's So Different?
Epic

The self-styled "Bachelor" returns with the first cut from a new album. Studio whizz kid Timbaland throws loopy guitar, harpsichord and a Godzilla sample into the mix behind a tight little song about a wayward girlfriend. It's not as immediate as the likes of "Pony" but a grower nonetheless. (TF)

★★★★★

TLC

Silly Ho
Le Face/Arista

This 12-inch promo is a taster for the girls' forthcoming album "Fan Mail". Produced by Dallas Austin in a very harsh, almost metallic Timbaland style it's slightly worrying to hear the group not doing something more original. But apparently the actual single "No Scrubs", produced by newcomer Shakespeare, is stronger and should be about by the time you read this. (TF)

★★★★★

Lauryn Hill

Ex Factor
Columbia

This demonstrates exactly what Lauryn Hill does best. Great lyrical theme, a complex song structure by contemporary standards and vocal hooks aplenty *a la* "Doo Wop". With mixes promised, this may not have the obvious pop appeal of its predecessor but is a class track from beginning to end. (TF)

★★★★★

Mya

Movin'
Universal

Poor old Mya looks set to be forever the bridesmaid and never the bride. Guesting on "Ghetto Superstar" and more recently Blackstreet's "Take Me There", Mya might be cute and now well known but she still can't get arrested with her own stuff. The latest single from her generally lacklustre debut album isn't even lifted by guest appearances from Raekwon, Noreaga and Slick The Shocker. (TF)

★★★

A+

Enjoy Yourself
Universal

Probably the first hip pop biggie of the year. Sixteen year old newcomer A+ has a pleasant delivery and can't really miss with a sample from Walter Murphy's kitsch disco/classical hit "A Fifth Of Beethoven" from "Saturday Night Fever". A certified floorfiller and just on the right side of cheese. (TF)

★★★★★

Xscape

My Little Secret
Columbia/So So Def

Xscape redeem a recent loss of form with a 12-inch that was in danger of getting lost in the Christmas shuffle. Worth digging out for a feisty Timbaland remix, Jermaine Dupri's original and a real booty bouncing bass remix from Lil Jon. A strong package. (TF)

★★★★★

Albums

Men Of Vizion

Men Of Vizion
MJJ/Epic

Very much in the Dru Hill ball park this group are squarely aimed at hormonal teenage girls. Eagerly anticipated for the excellent Rodney Jerkins produced single "Do You Love Me", the rest is produced by Teddy Riley and is mostly mid-tempo and ballad orientated. Varied, strong songs throughout and for once not too long. Good stuff. (TF)

★★★★★

Various Artists

So So Def All Stars Volume III
So So Def

The latest in an excellent series of Miami bass compilations from So So Def. The stand out track is INOJ's version of Cyndi Lauper's "Time After Time". Ex-New Edition and Bel Biv DeVoe man Ricky Bell also crops up to do a bass version of Timmy Gatling's "When Will I See You Smile Again". Meanwhile, if you want to give an alien a crash course in Miami bass play them VIP Squad's "What The F@% '!!". (TF)

★★★★★

Various Artists

Jazz Spectrum
BBE

The BBE boys excel once again with a collection of all things jazzy and more, with the accent firmly on the rare tip. Worth it just for Soul Society's Eastern-tinged version of "Side Winder" and the smooth Latin of Dee Felice Trio's "Nightingale". (BJ)

★★★★★

So Who The Hell Is...?

RODNEY JERKINS

So who the hell is he then?

The latest r&b producer to namecheck. Rodney is a 21 year-old New Jersey native also known as The Darkchild.

What does he sound like?

An amalgamation of the rough and the smooth hip hop and soul temperaments created by Puff Daddy and the stuttering basslines and electro soundbites of Timbaland. Unlike those two, Rodney also writes the lyrics.

Whaddya mean? Everyone knows that Puffy and Timbaland write their hits!

Wrong! It has only recently emerged that Puffy didn't actually write the heartfelt words on "Missing You". Instead, he leaves that to production crew The Hit Men, the majority of whom are lyricists. Timbaland's lyrics, as everyone knows, are always jotted down by his musical partner Missy "Misdemeanour" Elliot. Rodney is, however, unlikely to produce a record he hasn't written lyrics for. Hence the seamlessness of the million-plus selling single for Brandy & Monica, "The Boy Is Mine" (he went on to write nine of the 16 tracks on Brandy's latest album and four tracks on Mary J Blige's last album). Plus, he's resurrected Whitney Houston's career.

Monday Michiru

Double Image
Verve

Japan's jazz 'n' soul diva branches out. You'd expect the results to be stunning, but a couple of uplifting moments aside, this inhabits mediocre territory. Ms Michiru can certainly wail, but here she just can't match her past performances. (BJ)

★★★

Various Artists

Jazz House Independents Volume 2
Irma

Most of the cuts here would be right at home in a funky soulful set. Pulled from Italy's premier outlet for all things eclectic, this really is a treasure trove of collectable acid funk and should not be ignored. (BJ)

★★★★★

Styfle Free

The Future Looks Bright
Styfle Free Productions

Judith Ferguson and Roger D Morrison are flying a flag for individualism and originality. They have the belief that their music, which is free and full of quality, will become the order of the day. I sincerely wish them well. Pure black gold. (BJ)

★★★★★

Fuze

Fuze
DNA Management

Debut maxi for London outfit whose pedigree is second to none, having supported such greats as Roy Ayers, Omar and Courtney Pine. Their style is a smooth mix of funk, jazz and soul, mixed to perfection with cool dance grooves. (BJ)

★★★★★

Whitney Houston? That's hardly cutting edge soul music...

You obviously haven't heard her new album "My Love Is Your Love" which resets the hip hop soul standard and features Wyclef, Lauryn Hill and Missy.

So he's worked with hip hoppy soul women. So what?

Ah, you're missing the point. Rodgers has proved that he has an affinity for the female perspective without veering into twee or ball-breaking. The last producer with those qualities was Babyface and look what happened to him. And Rodney has a hell of a lot more street appeal. Even Brandy states: "Big up Rodney Jerkins, he's young, fresh and did a great job on my album!"



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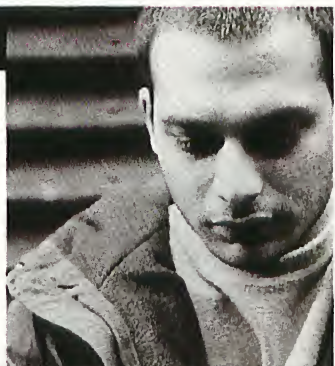
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VitalRelease

Bronx Dogs

Mixed Blood
Marble Bar
Back with a record so authentically old skool you can almost smell Adidas skidding on lino, London's Bronx Dogs eclipse "Weya Funk" with a crackling set of breaks, JB's-style bass and a fiendishly clever mambo breakdown that even the most floor-glued feet would have difficulty not skipping to. (KB)
★★★★★



Singles

Encounter With...

Captain Funk
Sublime
Japan's Tatsuya Oe touting a garish sample collection that often risks toppling into outright joke shop goonishness. Check the sub-"Rockafeller Skank" "Twist & Shout" and the self-explanatory "Kung-Fu Ska" for extremes of demented genius. Utterly bonkers, and consequently hugely entertaining, though of limited use. (KB)
★★★

Headlamp

Discuss 16
Next Century
Triple tracker packing knuckle-dusting tuffness and new skool attitude, principally on the icy lead track and the dubby "Tabasco". Don't ignore "Stinking Badge" buried on the B-side, a sly, shuffling groove which erupts into a volcanic guitar riff cribbed from the unlikely of sources. (KB)
★★★

2 In Da Bush

Nutty Drumsticks
Finger Lickin'
A tune which samples the "Shaft" guitar riff roughly 3,746 years after it was first sampled is never going to be a radical departure from established formulae. Still, that doesn't stop the "Planet Rock" samples, crisp snares and nifty scratches on "Nutty Drumsticks" creating something equal to breakbeat brilliance. (KB)
★★★

Q-Burn's Abstract Message

He's A Skull
Astralwerks
Being a skull clearly doesn't deter of Abstract features from trotting out polished breaks which make up for their mid-track lull with a pounding conclusion. Usual Suspects contribute a pert if perfunctory respray while Robbie Hardkiss treads familiar house-blueprinted terrain. (KB)
★★★

Skeewiff

G Fonk
FSUK
Think Tzant. Think Loop Da Loop. Think big beat so comprehensively free of invention and so packed with cheesy hooks that even fans of Betty Boo would demand their money back. But don't hold that against it.

Nor hold it against Soul Of Man's equally unashamed mix, a Judge Jules fave. (KB)
★★★

Arthur Baker

Breaker's Revenge (Mixes)
Freskanova
Arthur Baker's "Beat Street" title theme updated in predictably massive fashion by The Freestylers, Plump DJs and Cut La Roc, who deliver x-large boing, moody funk overload and house-inflected pressure respectively. The Freestylers' mix will rule the floor, but Cut La Roc's is cooler. (KB)
★★★★★

Tom Tyler

Fusions & Illusions
DC
Deeply spatial Akai tinkering that won't take no for an answer when they offer you something stronger. More specifically, a quartet of psychedelic jazz-funk invoking both Sun Ra and the Chems. Try the tougher edged "Swing Children" for floor action, "Third Plane" for sofa-attuned thrills. (KB)
★★★★★

The White Rabbit

Fly Momma!
Kontraband
White-hot grooves from selva central, London's Hoxton Square, and a label certain to emerge as a pre-millennial leader, certainly if they continue with quality amalgams of hooting disco, wicky funk and boss electro such as this. (KB)
★★★★★

Outcast

Criminals
Kingsize
Dope dancefloor engineering from the ever-improving Kingsize camp, currently being patronised by King Norman Cook himself. Devilishly simple in structure it benefits from a weedling hip hop loop threaded among thrust-o-bass movements and a house(fish) undercarriage. And frankly, it rocks an extremely fat one indeed. (KB)
★★★★★

Cylob

Rewind
Rephlex
It's 1999 and the technology has advanced so far there's no longer any need for humans in the production of music. Why hire an MC when your Apple Mac can sing for you? This is a quirky but embarrassingly catchy tune that sounds a bit like Stephen Hawking is on the mic. Check out the amazing DMX Krew mix as well. (AF/RP)
★★★★★

Gus Gus

Anthem
4AD
This might sound familiar, with its minimalist breakbeat sound and ethnic edge. That's because it's the same as T-World's "Anthem" which originally appeared a few years back. Now around on a promo, it's an essential track. (AF/RP)
★★★★★

Quaid

Cascade
Seraphim
A beautifully atmospheric piece of music with that trancey West Coast tinge and heart-melting strings which will have you in tears before the track is out. (AF/RP)
★★★★★

Steve Reich

The Desert Music (Freq Nasty & BLIM Remix)
Arthro
Having been caned on acetate for a few months, it's finally here. A lethal cocktail of punchy breaks and the most tearing bassline you'll ever hear rip up the place as they break down to a raw electro pulse. (AF/RP)
★★★★★

The Freakazoids

@tic Future
Zoid
A bit of a cheeky homage to "Planet Rock" that's been done extremely well (much better than the remixes which recently appeared). The boys build up a solid 808 groove with scratches aplenty along with analogue synth washes and the trusty vocoder voice snatches. (AF/RP)
★★★★★

Dee Patten

Who's The Badman?
Higher Ground
The remixes pay homage to the original, although I'm sure the speed garage mix has dated. Solid Ground push the respect button in a deep nu skool flavouring with plenty of the original vibes. A classic. (AF/RP)
★★★★★

Anjali

Aquila
Wiiija
Anjali's cut & paste formula is a wee bit tiresome on the ears these days but when put together with class like this, it gets the soul going again. Whispery vocals, electroid beats and dub elements rub shoulders in the mix brilliantly. (AF/RP)
★★★★★

T Power

Who Gives A Funk
Botchit & Scarper
A breakbeat playa with plenty to offer. "Who Gives A Funk" takes Prince stylings and moulds them into a Daft Punk filter bonanza while "Funk Dental Hygiene" opts for traditional nu skool tomfoolery. (AF/RP)
★★★★★

Kush/Mild Mannered

Janitors
Junc/Winit
Kickin'
Exclusive cuts each from the new "Beats By Dope" series. Kush heads off on his electro assault with a breakdown of Detroit pads and floating atmospherics while the Janitors slip into their party costumes and take it large into pogoing territory. (AF/RP)
★★★★★

Label Stable

Introducing Khalid from London's **CATSKILLS RECORDS** - they definitely don't make big beat records. Honest, they don't

What are your aims?

My brother Amr and I got together with Johnny Reggae in 1996 and did "Indian Motorcycles" as Sonorous Star, our first EP. Our sound is mellow but uptempo, but every release and every artist is different. We're not tailored to any one sound, but I'd say we're between Wall Of Sound and Skint, and Mo' Wax and Ninja Tune, in broad terms.

Which artists have you released?

We've done seven EPs from Sonorous Star, Drunken Master, The Mexican, Bushy & Professor, Acoustic Hoods and Pepe Deluxe, who are from Finland.

What have been your best-selling releases so far?

Our best selling singles were the Fantastic Four compilation EP and Drunken Master's "Hip Hop Scuba Diving".

Which DJs play your tunes?

Pressure Drop, Mr Scruff, Psychonauts, Matt Cantor, all the Heavenly Jukebox DJs, Jon Stapleton and even Gilles Peterson!

What makes Catskills different?

We're not a big beat label. People may have got the impression from the Fantastic Four

EP that we were, but we're doing something different. Big beat is over really, isn't it? Plus, we concentrate on each release as if it's our only release. We'll be doing live shows this year from Pepe Deluxe as well - one of their members is four-times winner of the Finnish DMC championships.

What releases are coming up?

We're putting a single and album by Pepe Deluxe out in April, a Bushy & Professor album in the Summer, one from The Mexican and also a Fantastic Four Volume 2 EP very soon.

A Catskills compilation, 'Straight Out The Cat Litter' is released February 15



VitalRelease

Masters At Work

Tribute To Fela
MAW, USA

A Master-ly tribute to the King of Afro-beat as Kenny & Louie draft in some top musos to jam their hearts out on Fela Kuti's "Upside Down" and "Expensive Shit". Destroying dancefloors worldwide, it's so awesome you can't help feeling Fela himself would be groovin' in his grave. Killer. (CB)

★★★★★



Singles

Marcel

On The Beach
Nuphonic

Originally out on the Hungarian Juice label, this is a welcome re-release. The original version is a summery midtempo tune with drifting chords, pianos and a pulsing beat, while Chaser's excellent remix is an electro-influenced affair which still manages to retain the warmth of the original. (PM)

★★★★★

Calm

Shadow Of The Earth
Karma

Yet more innovative stuff from Japan, this time from Calm. In a similar style to their previous releases, these four tracks are all in an ambient/jazzy vein, the best of which ("Aesthetics Of Simple Chords") is a shuffling tribal groover complete with mellow chords, flutes and African percussion. (PM)

★★★★★

Tom & Joyce

Vai Minha Tristeza
Yellow

Yellow go Balearic with this Latin gem. The original and acoustic mixes feature a finely played Spanish guitar worked around a gentle bossa rhythm and Joyce's lilting vocals, while the flip has a slightly more funky Masters At Work feel. (PM)

★★★★★

Scott 4

Jeans Record (Choke Bore)
Folk Archive

Retro electro-funk cool from the electronic deviants. A remix of album track "Choke Bore", it could have come straight off the Eighties "Beat Street" soundtrack—or alternatively, imagine that recent Daft Punk mix of Scott Grooves at quarter speed with Bambaataa at the controls. (CB)

★★★★★

Fila Brazillia

The New Cannonball/Throwing Down
A Shape
Pork

No new material, sadly, from Hull's finest, just your chance to capture two more essential tracks from last year's CD-only "Power Clown" album on vinyl. Needless to say, both are beautifully understated in that classic Pork manner with more than a hint of cheeky funk. (CB)

★★★★★

Ian Simmonds

Man With No Thumbs
IK7, Germany

The lead track is the one to head for here as it's the funkier thing Simmonds has ever laid down. A pulsing, twisting bassline guides a cosmic jam through a haze of rolling, breaking drums with just a hint of Carl Craig-style Detroit jazz. Luke Gordon remixes on the flip. (CB)

★★★★★

Amalgamation Of Soundz

Enchant Me
Dorado

First vocal project for the duo much loved by this column. It could come straight out of the 4 Hero book of gentle jazz, with its soft acoustic strumming, easy padding drums and Yvonne Webbley's beguiling vocals. A strange choice for a single, but another fascinating side to this great production crew. (CB)

★★★★★

Delta T

Cactus TVEP
Holistic

Four track sampler from the Isle Of Wight crew's forthcoming second album that indicates a belter. As outrageously diverse as ever, this careers from slo-mo acid rock to Doorsy psychedelic jams to the brilliant kiddie soundtrack frenzy of the lead track without ever losing the plot. (CB)

★★★★★

Language Lab

Burning Disaster (Groove Armada Remix)
Kahuna Cuts

A remix to die for. Groove Armada take the seething rock rap of the original, pump it full of camomile tea, lower it into a bath of starry ambience and come up with possibly the most emotive piece of electronica since Global's "Epsilon Minos". (CB)

★★★★★

Sonny Face

The Sunny Cha-Cha
Tummy Touch

Utter daftness from Tim "Love" Lee's stable as some Danish bloke comes up with an irresistible party winner based on the kind of mambo cha-cha slink that makes you want to snuggle up to Twenties actresses in boas and do your Groucho Marx impersonation. (CB)

★★★★★

Art Ensemble

Garance, Melodie
Artefact, France

Two tracks of jazz & bass here, but the other two more than justify your mooah.

"Lonesome Hill" features beautifully doleful dope beats with strings that swell to bursting point, while Mighty Bop's remix of "Garance" is the sultriest slow-moving soul you'll hear all month. Art with craft. (CB)

★★★★★

A Reminiscent Drive

Two Sides To Every Story (Remixes)
F Communications

A fine package of remixes which adds several new dimensions to A Reminiscent Drive's spacious soundtrack textures. Frederic Galliano sticks an off-kilter electronic pulse underneath it, Viridian pare the track back to its most broken beats, and, best of all, Fresh 'n' Low transform it into a soft saxophone lament high on emotional content. (CB)

★★★★★

Albums

Various Artists

Sofa

An anonymous-looking compilation of some of the strangest, most enticing experimental ambience for some time. Tinged with metallic industrial traces, the likes of Andy Bowman, Seed and Panta Rei combine

bristling feedback, misfiring electronica and tense atmospherics for an unusually mind-frying deep space mission. Skam fans take note. (CB)

★★★★★

Jessica Lauren

Film
Melt 2000

Not so much a film soundtrack, actually, as jazz in all its many post-modern hybrids. Thanks no doubt in part to the involvement of Pussyfoot's Sie, "Film" attacks the norms of jazz with everything from Red Snapper-style punky assaults to fleet-footed funky hoe-downs, sleepy meditations and bleepy beats without ever straying too far into noodle-land. A potent cocktail indeed. (CB)

★★★★★

Marasma

Signals
Freerange

It's been a hit-and-miss affair so far on Jamie "Jimpster" Odell's label, but "Signals" just about makes it into the hit camp. One for the adventurous, like Jessica Lauren (see above) this duo attack the world of nu funky jazz like Dick Hyman on acid, sometimes loungin' seductively, at others doing the freakbeat frug. Strange and challenging. (CB)

★★★★★

10 Of The Best

Jay Alanski, the man who is **A REMINISCENT DRIVE**, divulges 10 aspects of reality he could in no way survive without

Premonitions

I get a lot of them. Sometimes the phone rings and I just know who it is.

Spirituality

I pray all the time to my guides or my angels. They help me get through the day. I used to be a Buddhist for a while, but now I just mix lots of religions. I think we're surrounded by invisible beings who help us get through all our bad moments.

Women's feet

I've been completely obsessed with them ever since I had my first sexual revelation when, as a child, I saw a picture of Brigitte Bardot bare-foot.

Dreams

I write them down every morning to try to understand what I've been through during the night.

My Nikon camera

I've taken more than 150,000 pictures in the last five years. A book of them should be released this year.

Todd Rundgren – "Wizard A True Star"

It was released 25 years ago, but was very ahead of its time. It used a lot of synths, was weird and psychedelic, and mixed up rock 'n' roll with soul and experimental stuff.

Doris

She's my 10-year old daughter. You can hear her talking on my "Life Is Beautiful" track on the F100 album.

Tea

I drink lots of tea, especially Darjeeling and PG Tips. I have people to bring me it from England when I can't make it there.

My feet

I don't have a car so I walk all the time.

New York

I studied there for six months about 15 years ago and fell in love with it. I'd love to settle there.

Remixes of A Reminiscent Drive's Two Sides To Every Story are out now on F Communications



VitalRelease

Tilt

Children
Deconstruction
One of the biggest dance releases ever gets a monstrous overhaul from Tilt. Outstanding building production topped with those unmistakable melodies. An awesome 11 minutes of anthemic progressive house guaranteed to fill the floor, with huge crossover potential from the shorter edit. (P)
★★★★★



Singles

Antidote

Eclipse
Glow
The original mix veers off slightly from recent Glow releases into truer progressive territory. Superbly produced peak-time beauty with the eerie voice of Diamanda Galas. Remixers Kamasutra bring a simpler, housier vibe to complement. (P)
★★★★★

Nations

Sonic Sunrise/Digital Hymn
white label
This white label could be one of 1999's highlights. "Sonic Sunrise", the more obvious of the two, builds strongly with a "French Kiss"-style synth, spaced breaks and solid bassline. "Digital Hymn" has a supercool underground edge which gives the record a dynamic flair. (P)
★★★★★

Caspar Pound

Pioneers Of The Warped Groove
Hope
Starecase once again bring into play those funky up groovy breaks over solid 4/4. The dark synth break slotted in early allows the groove plenty of time to build and intensify. Cool! Way Out West pull out another floaty breakbeat workout, full of punch and crazy basslines. Good to see them on a small indie label too. (P)
★★★★★

The Sneaker

Scatter Bomb
Pied Pier
The Bradford Boys are back again with one of their strongest releases to date. The "String" mix carries the more progressive of the two versions. It leans heavily into a Euro trance field without losing its UK sound. The "Trance" mix strips it down and utilises a typical trance synth. Very strong. (P)
★★★★★

Arcadium

Fade Instinct
Zazoo
The young Zazoo label is coming on in leaps and bounds. "Fade Instinct" shows the development with sophisticated sounds and usage. Spaced out synths and a whopping bassline rule the day here. Graemel remixes in a similar way with a slightly harder approach. (P)
★★★★★

Flange And Swain

Magik
Plastic Fantastic
Kevin Swain, the well known half of DOP and The Chameleon Project teams up with vocalist Antonia Lucas to create a Guerrilla-style groove full of sinister synths, with spoken vocals which will send a shiver down your spine. Different and exciting. (P)
★★★★★

Left Hand

Left Hand EP
Plastic Fantastic
A four track EP from two mysterious Israelis containing a little something for everyone. "Rumble" – a percussive workout. "Those Drums" – driving rhythmical mixing tool. "Tanja" – a melodic trance. "Wall Of Jericho" – a solid floorfiller. (P)
★★★★★

Lucid

Crazy (Nalin & Kane mixes)
ffrr
Two exquisite mixes from Nalin & Kane. "Down On A Sit" is harder than usual with a pounding kick, growling acid and larger than life synth break. "FDF Red Star" is lighter with a full vocal and killer drawn out breakdown. (P)
★★★★★

The Auranaut

People Want To Be Needed
Barracuda
As always The Auranaut provide interesting left of centre material. "People Want To Be Needed" intros with a wailing chanted vocal and builds a simple moody groove to a spooky spoken vocal break. The "Planet Heaven Remix" has old skool basslines, breakbeats and huge synth melodies. (P)
★★★★★

BPC

Micromega
Flying Rhino
The original mix comes as a 144bpm very hard acidic Goa number but it's best enjoyed in its Jarrod & Gilbey remix form. They lighten the load into an awesome deep dark driving progressive beauty. (P)
★★★★★

Denki Groove

Niji
Silver Planet
The Japanese band who recently gave us the "Dragon" album release its toughest cut with mixes from Paul Van Dyk and Mijk Van Dijk. Van Dyk's euphoric rerub is the more dancefloor friendly of the two. (DF)
★★★★★

The Drumbeaters

White Knight
Experience 2000
Steve Mason and Afrika Islam (son of Bambaataa) line up a tough analogue number with a diatribe from Mr Islam against the evils of devil's dandruff. The scratchy-beat laden flip is groovier, if equally preachy. (DF)
★★★★★

Kay Cee

Escape
Additive
The UK's foremost trance imprint with a double pack from Kay Cee, containing members of Superstition's Humate. "Love Stimulation", on the flip, has already gone Top 10 in Germany. Massive. (DF)
★★★★★

Compassion Family

Dancing Whores
Full Moon
The 156 bpm, hard-hitting "Dancing Whores" comes from the production team behind the "Devil Witches" 12-inch so if full-on psychedelia is your game, search no further. Flip "Tibetan Mission" is equally in-yer-face-'n'-free-Tibet-maaaaan. (DF)
★★★★★

Jason Lomax

Planet Pixel
Nutrition
Orlando born and based Jase is a dab hand at progressive trance, as this Hook-Bellboy-esque floorfiller proves. The flip is a long, early-Underworld influenced workout with a blazing climax. Heads-down stuff. (DF)
★★★★★

Pablo Gargano

Devil In Heaven
Metropolitan
Metropolitan, the home of some of the toughest pounders of the early and mid Nineties, has been reborn with a little help from the Eve stable. This astonishingly strong debut features spooky vocal samples from top movie "Jacob's Ladder". (DF)
★★★★★

Vincent De Moor

Samu
Deal, Holland
The man who gave his name to a style of trance is back with... a very Vincent De Moor-sounding trance. The predictable but unbeatable break is exactly where you want it. B-side "Spring Drops" is equally strong. (DF)
★★★★★

32 Bit Priest

Quixotic
Phantasm
Head for the "Pomp & Splendour Mix", where a "praying computer" sample and orchestral touches to make a top-notch metallic splatterfest. An eyelid movie in technicolour, as they say. (DF)
★★★★★

DJ Sakin & Friends

Protect Your Mind
Additive
Quite simply the biggest trance tune around at the moment. DJ Producer S. Bozkurt meets Additive's own Torsten Stenzel with accompanying mixes from Lange and Ayla. Don't miss!
★★★★★(DF)

Producer Profile

MATT DAREY, the man behind Likwan, Lost Tribe and countless more, rolls with his arrangements

How did you learn the ropes?

I did a degree in marketing and for my final year project, I learnt how to make a "rave record". Then I got a deal with Warners for an album that never came out. But the money helped build my studio.

How would you describe your sound?

On the house side, I tend to favour big riffs and build-ups. Some of it is quite hard, some accessible. But I also do a lot of breakbeat stuff.

What were your first and most recent productions?

My first proper club record was "I Need A Man" by Likwan, which came out on Deconstruction. Most recently I remixed Technique's "The Sun Is Shining".

What's your favourite production?

"Point Zero", the other side of my Likwan single, which was one of those "Blade Runner" type trancey tunes. I'm trying to get the rights back to do a new remix.

What's influencing you right now?

I like a lot of that funky house stuff that's around at the moment.

Which DJs are checking your tunes?

I go clubbing a lot, so I always get behind the

DJ and slip him a fiver. So basically, anyone I manage to pay off!

Who would you most like to work with?
Billie Holiday or Nina Simone.

Tekara. Likwan. Killer Queen. Lost Tribe.
Why all the different names?

Tekara is for Digweed/Sasha style breakbeat stuff, and Lost Tribe's for trancey progressive house, but it's also for, er, some breakbeat stuff. I guess it's not very well thought out!

The Matt Darey remixes of Technique's 'The Sun Is Shining' and Three Drives' 'Greece 2000' are out this month on Creation and Hooj Choons respectively





DESERT ISLAND DISCO

THE INSIDE TRACK ON HUNTING DOWN RARE VINYL

EDITED BY FRANK TOPE

Buried Treasure

Your collection is incomplete without...

INNER CITY

HALLELUJAH

Ten, 1991



ORIGINALLY released in the summer of 1991 to very little acclaim, "Hallelujah" was a heartfelt plea for unity aimed squarely at a nation saturated by the cartoon rave of SL2 and Oceanic. The harsher techno B-side "Unity", with its "North Of Watford" mix, eclipsed it at the summer's big hardcore raves. But the track refused to go away, and a year later Leftfield delivered no less than five stunning mixes, turning the track into a mammoth mix of gospel and progressive house. A club classic was born. It also gave the band their first real hit in nearly three years.

Inner City had always been spiritual, but "Hallelujah" took things to another level entirely. "Pray and have no fear," sang vocalist Paris Grey as if her very life depended on it. Of their peers, only The Beloved could match them for both positivity and staying power. Indeed, Jon Marsh paid Inner City the ultimate accolade by immortalising Paris Grey on his 1989 hit "Hello".

Turning his back on the moody minimalism of pure Detroit techno proved to be the wisest decision Kevin Saunderson ever made. From "Good Life" through to "Pennies From Heaven" and "Your Love", Inner City did practise what they preached. "Hallelujah", though, was the highlight of their later period, and its success enabled Saunderson to dabble in extra-curricular activities such as E-Dancer and The Reese Project.

Six years on, "Hallelujah '92" sounds as fresh as it ever did. Inner City, meanwhile, continue to spread their gospel to the masses, as the reissued "Good Life" will testify. Thankfully, with house music, there are a few things which will never change.

words RALPH MOORE

The Record Buyer's Guide To:

R&S Records

words PAUL KIRWAN

WITH all the current speculation regarding a European Football super-league, it would be no exaggeration to say that if there was a dance music equivalent, R&S Records would be one of the first choices for selection. Founded in the early Eighties by Renaat and Sabine (hence R&S) Vandepapeliere in the Belgian city of Ghent, their first release was a rather uncool cover of the old Barry White standard "Can't Get Enough of Your Love" by Big Tony in 1982. But it wasn't until the Nineties that their Ferrari logo and "Order To Dance" catchphrase became synonymous with the quality of music we have come to expect.

The roster of artists who have appeared on the label covers the cream of world techno, including Carl Craig, Juan Atkins, Joey Beltram, Aphex Twin, Black Dog, Dave Angel, CJ Bolland, Frank De Wulf and Patrick Pulsinger. R&S had a great ear for a tune, and licensed and released many classics that would've been unobtainable to the ordinary record buyer.

Most record labels have their classic period and R&S is no exception. In 1991 and 1992, techno, hardcore and even house fans waited with baited breath for that next R&S release.

1991 saw the launch of R&S' UK division which released material that had often already appeared on the Belgian label, but with new mixes thrown in. First to hit the shops was the hardcore anthem "Vamp" by Outlander. Joey Beltram weighed in with the awesome "Energy Flash" and "Omen" plus the much sampled "Mentasm" as Second Phase with Andromeda. Other US talent showcased was Tronik House's "Savage & Beyond", E-Dancer's "Pump The Move" and DHS's "House of God". Meanwhile R&S UK gave us the sonic power of CJ Bolland's "Ravesignal 3", the all time Belgian Hoover classic "Dominant" by Human Resource and Radical Rob's hand-raiser "Monkey Wah".

In 1992 tracks from Aphex Twin's hard to find 12-inches on Mighty Force and Rabbit City were released as the "Digeridoo EP". Other UK talent released that year was Golden Girls' "Kinetic" featuring Paul Hartnoll from Orbital, Dave Angel's "Stairway To Heaven" and Kirk Degiorgio and Black Dog's "A.R.T." EP.

R&S also picked up the chest thumping stomper of Ramirez's "La Musika Tremenda" and, lest we forget, was the first label to release both Jaydee's club anthem "Plastic Dreams" and Jam & Spoon's Moby rip-off "Stella".

Of course there are myriad R&S releases worth your money, but it would be hard not to recommend Carl Craig's "Sound On Sound" and "Lite Music" EPs under the 69 pseudonym, as well as Capricorn's "20 Hz", Mundo Muzique's "Andromeda" and Robert Leiner's awesome output as The Source Experience.

R&S' subsidiary labels have released some excellent music. In particular, ambient arm Apollo, who had Aphex Twin's classic "Ambient Works 85-92", Biosphere's early releases and the essential first Apollo compilation.



1. BELTRAM

Energy Flash EP

R&S UK, 1991

AVERAGE PRICE £10

First released on Transmat, then R&S Europe, this was Joey's finest moment. Moodier than Grant Mitchell with a hangover, "Energy Flash" is not far from techno perfection.



2. JAYDEE

Plastic Dreams

R&S Europe, 1992

£12

It's rumoured Jaydee was last seen pulling pints in his local Dutch boozier. Probably untrue, but sadly he never did follow up this house music genius with anything decent.



3. GOLDEN GIRLS

Kinetic

R&S Europe, 1992

£10

Licensed from UK label Kudos and featuring Orbital's Paul Hartnoll. This 12-inch also includes an Orbital remix and the classic Frank De Wulf mix. Big, funky arm-waving techno.



4. DJ HELL;
My Definition of House
Music, R&S Europe, 1992
£10

The artist previously known as DJ Hell lets rip with a weird, hi-hat hissing, backward-looping floorfiller. This twelve also comes with a Resistance D remix.



5. CJ BOLLAND
Ravesignal III
R&S Europe, 1991
£10

The standout track on this EP was the mighty "Horsepower". You didn't decide you were going to dance to this track, it just picked you up and threw you on the dancefloor.



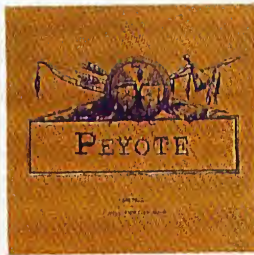
6. APHEX TWIN
Xylem Tube EP
R&S Europe, 1992
£15

Sought-after EP by Richard James. At times beautifully melodic and others absolutely fucking scary. "Polynomia C" is the track to go for. Disturbingly catchy breakbeat.



7. FUTURE-PAST & BALIL
A.R.T. EP
R&S Europe, 1992
£15

Kirk Degiorgio and Black Dog tracks culled from Kirk's own Applied Rhythm Technology label. Fobbed off as "intelligent techno" at the time, it was, in fact, funky electronica.



8. PEYOTE
Alcatraz
R&S Europe, 1992
£10

Produced by Jam El Mar and DJ Dag - aka Dance To Trance - this is a weird but wonderful trance track riding on an awful lot of maracas. Odd but good.



9. DAVE ANGEL
Stairway To Heaven EP
R&S Europe, 1992
£10

A brisk, bouncy four track EP from another of the UK's premier techno producers. A very similar feel to Dave Angel's later releases on his own Rotation label.



10. OUTLANDER
Vamp
R&S UK, 1991
£10

The first release on R&S UK. Very influential Euro hardcore anthem with classic piano breakdown. This version comes with a Lenny D remix.

IN DEMAND

The 10 most requested records at London's Soul & Dance Exchange

1. UNDERWORLD - KING OF SNAKE (JBO Promo 12-inch) Average price £10
2. GARBAGE - WHEN I GROW UP (DANNY TENAGLIA MIX) (Mushroom 12-inch) £10
3. SHANKS & BIG FOOT - SWEET LIKE CHOCOLATE (Chocolate Boy 12-inch) £6
4. COLORS FEATURING STEVEN EMMANUELLE - WHAT U DO (REMIXES) (Inferno double pack) £10
5. ARMAND VAN HELDEN - 2 FUTURE 4 UEP (frr double pack) £15
6. SOULSEARCHER - CAN'T GET ENOUGH (Soulfuri double pack) £12
7. MAW PRESENTS - TRIBUTE TO FELA (US MAW 12-inch) £10
8. MARIAH CAREY - 12S (Sony box set) £100
9. HUMATE - LOVE STIMULATION (REMIXES) (Deviant double pack) £12
10. SONGSTRESS - SEE LINE WOMAN (REMIXES) (Locked On double pack) £10

And straight to the bargain basement...

HYSTERIC EGO - Time To Get Real (WEA) 20p ONO

SOUL & DANCE EXCHANGE IS AT 42 NOTTING HILL GATE, LONDON W11, OPEN 10AM - 8PM SEVEN DAYS A WEEK

Record Shop Of The Month...

ALL TONE

Where are you?

96-97 Grand Ville Arcade, Coldharbour Lane, Brixton, London SW9 8PS. Tel. 0171-733-6888.

Who works there?

Me, Dean Ellis, and about six of my friends.

Why did you start the shop?

My old man is (famous reggae singer) Alton Ellis, so I was born into Studio One. It was always my dream to own a shop that sold my father's music.

What do you sell?

Ska and reggae. Early Jamaican classics from the Fifties, Sixties, Seventies and a little bit of early Eighties. No Nineties records at all. Labels like Studio One and Treasure Isle. A lot of the old reggae albums you get are repressings, but we specialise in finding the original pressings. I go to Jamaica twice a year to do a bit of digging.

Which DJs do you see propping up the counter?

A lot of the DJs from pirate stations like Powerjam and Lightning FM.

What's the strangest record you've been asked for?

Someone asked for Indian music the other day. Because we sell old music, people think we sell all kinds of old music.

What's flying out at the moment?

"No Jesting" by Carlos Malcolm. It was a smash in the Seventies and it's just been repressed, so you can buy it for £3 instead of £8.

What's gathering dust?

The Police, Shirley Bassey, all that English music in the pound bins outside the shop.

They say:

Much new music out of Jamaica is too hardcore so people don't understand it, so they're turning back to the classics. You might only know Bob Marley, but there are millions of singers who are just as good.

We say:

The friendliest reggae shop in London, All Tone will always sort you out, whether you're an obsessive ska collector or a complete novice.



Record shops: If you'd like to stock MUZIK Magazine call George or Chris at Focus Magazine Distribution on 0116-254-7677.

SJM CONCERTS PRESENTS

FAITHLESS



SATURDAY 10 APRIL LONDON BRIXTON ACADEMY

TICKETS £13.50 ADV. (SUBJECT TO BOOKING FEE) AVAILABLE FROM BOX OFFICE 0171 771 2000
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THE NEW ALBUM 'SUNDAY 8PM' OUT NOW

SJM Concerts & Metropolis Music by
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MARCH

PLEASE NOTE CHANGE OF VENUE, REFUNDS AVAILABLE FOR CANCELLED SHOW

- 02 **WOLVERHAMPTON CIVIC HALL** 8PM - 1AM
TICKET £12 ADV. FROM B/D 01902 552121, WAY AHEAD & MIKE LLOYD
- 03 **NEWCASTLE, NORTHUMBRIA UNI** 8PM - 1AM
TICKET £12 ADV. FROM B/D 0191 261 2606, CITY HALL & STUDENT UNION
- 04 **GLASGOW BARROWLANDS** 8PM - 1AM
TICKET £12.50 ADV. FROM B/D 0141 339 8383, WAY AHEAD & VIRGIN RECORDS (GLASGOW)
- 05 **MANCHESTER APOLLO** 8PM - 1AM
TICKET £13 ADV. FROM B/D 0161 242 2560 / 0161 832 1111, APOLLO & PICCADILLY
- 06 **NEWPORT CENTRE**
TICKET £12 ADV. FROM B/D 01633 822666
- 09 **LOISOLD OUT** 8PM - 2AM
- 11 **PORTSMOUTH GUILDHALL** 8PM - 2AM
TICKET £12 ADV. FROM B/D 01705 824365, GUILDHALL & USUAL AGENTS
- 12 **NORWICH UEA** 8PM - 1AM
TICKET £12 ADV. FROM B/D 01603 764764 & STUDENT UNION
- 13 **BRIXTON ACADEMY** 8PM - 3AM • LEVELLED DANCEFLOOR
TICKET £16 ADV. FROM B/D 0171 434 0403 / 0171 734 8932 / 0171 344 4444,
HMV & TOWER RECORDS THROUGHOUT LONDON & THE S.E.

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Orbital in concert

MARCH	99	
Sunday	14	Exeter University 0990 321321
Monday	15	Bristol Colston Hall 01179 223686, Our Price 01179 299008
Tuesday	16	Leeds Town & Country Club 0113 2800100
Wednesday	17	Newcastle Northumbria University 0191 2612606
Thursday	18	Sheffield Octagon 0114 2228777
Saturday	20	Manchester Apollo 0161 2422560
Sunday	21	Glasgow Barrowlands 0141 5524601, Way Ahead 0141 3398383, Virgin Records, (Glasgow and Edinburgh)
Monday	22	Wolverhampton Civic Hall 01902 552121, Way Ahead 0115 9129000
Tuesday	23	Cambridge Corn Exchange 01223 357851
Wednesday	24	Southampton Guildhall 01703 632601
Friday	26	Brighton Centre 0870 9009100, Rounder Records
Saturday	27	London Brixton Academy 0171 7712000, credit card hotline 0171 2870932, Stargreen 0171 7348932, Ticketmaster 0171 3444444

Tickets

all shows are £12 in advance (subject to booking fee) £15 in London available from venues and all usual outlets



MARCH WINNER URBAN-I (IAN CAUSER)

DUB REGGAE MIX!

Contact: 0171-739-5740

Date/Place of birth: Hereford,
21.3.73

Personal Details: A care worker for the mentally ill who lives in east London, Urban-I moved to London in 1990 dreaming of big lights and big, big nights. He's stayed there ever since. Real name Ian Causer, he's been buying records for as long as he can remember, but only started putting them into use last year. He went to the DJ Workshop at London's Blue Note, learnt to beat mix and soon did his first gig in a pub to coincide with Primal Scream's gig in the park. He then teamed up with three friends to form an eclectic DJ collective where they played anything with a good bassline. "Basically we're homeless DJs trying to find the inspiration and money to put on nights."

Have you entered before? This was my first tape. I've been reading Muzik for the last year and I figured that something different like this had yet to win.

Give yourself a plug: Me and a friend have started a new night in a pub called The Dolphin on Mare Street in Hackney. The night is called Submerge and it takes place every Friday. Come and check it out.

Frustrations? The style of music I play is heavy bass vibes and not many people support it. I find that frustrating because I'm open to everything. The media and the industry seem blinkered and they're all geared towards traditional house.

Favourite DJs? Jah Shaka and Aba-Shanti. Aba is totally inspirational, but again he's not somebody who is likely to get covered in the main arena. He's about vibe and atmosphere, but because he only uses one deck people dismiss him.

Favourite labels? As well as the Jamaican dub labels, I also like Skint, Dust 2 Dust, V Recordings and Tru Playaz.

Favourite clubs? I don't really go anywhere on a regular basis. But if I do, it has to be somewhere with no paranoid security or DJs with massive egos.

Club Classic? Junior Mervin - "Police & Thieves".

Winning tracklisting: Dr Alimantado - "Unitone Skank" (Greensleeves)... Coxson - "unknown" (Impact)... The

Underdog - "Nosebleed" (Bite It!)... Silvah Bullet - "Jewelz & Diamondz" (Arthrob)... Blackfeet - "Porky" (Skint)... Universe Crew - "What's Inside Your Afro?" (Green Tea)... Kitachi - "Spirit" (Dope On Plastic)... The Heptones - "Crying Over You" (Pressure Sounds)... The Upsetter - "Crying Dub" (Pressure Sounds)... Dennis Brown - "Money In My Pocket" (Joe Gibbs)... Joe Gibbs & The Professionals - "Runnings Irie" (Joe Gibbs)... Iration Steppas - "Scud Missile" (Iration Steppas)... Jah Warrior - "Sound Boy's Chest" (Jah Warrior)... The Disciples - "Root Of Creation" (Cloak & Dagger)... Hughie Izachar - "Jah Will Deliver Us" (Jah Warrior)... Jah Warrior - "Deliverance Dub" (Jah Warrior)... King Tubby - "A Harder Version" (Attack)... Dillinger - "Step It In Ethiopia" (Vista Sounds)... Willie Williams - "Armageddon Time" (WLN)... artist unknown - "untitled" (Congo Natty)... Top Cat - "untitled" (Congo Natty)... Asian Dub Foundation - "Culture Move" (London)... The Abyssinians - "Satta Massagana" (Clinch)... Dillinger - "Addis Ababba Ethiopia" (Vista Sounds)...

Muzik says: The only dub reggae winner we've ever had on Bedroom Bedlam, Urban-I shows the utmost respect for the Jamaican roots of dub, but brings it up to date with flawless beat mixing, blending ancient Lee Perry Upsetter productions with tearing jungle and some booming modern digital dub. Showing the kind of attention to detail that so many house DJs never seem to bother with, he tweaks the EQ to build the bass up to bowel-rupturing levels, hyping the sounds with vocal samples, sirens and sound effects. In traditional reggae soundclash style, a classic tune like Dennis Brown's "Money In My Pocket" gets the full "version" treatment, playing the toasted "DJ cut" straight after. This is followed by two versions of the bassbin-busting techno-influenced "Scud Missile" by Iration Steppas. Having given us a salutary history lesson, Side Two sees him moving between uncompromising Congo Natty label jungle and reggae classics from Dillinger and Willie Williams. A brilliant mix for fans of both Jah Shaka and Weatherall, and one we'd all love to hear over a decent club sound system.

Runners Up...

2 Karl Davison (downtempo house mix from Shrewsbury) **3 Steve Clarke** (hip hop mix from Newcastle)
4 Dave Ackers (progressive house/breakbeat mix from Wigan) **5 Andy Foster** (epic house mix from Swanley)

Bedroom Bedlam Charts

current faves of former winners



PAULA TEMPLE (techno winner from Preston)
1 HARDGROOVE PROJECT Ben Sims (Theory)
2 VOLUME 2 Killa Bite (Killa)
3 PEEL SESSIONS Autechre (Warp)
4 CHARACTER EP Adam Beyer (Drumcodes)
5 SOUND SKETCHES The Advent (Tresor)
6 MOONRAKER Foremost Poets (Gigolo)

7 MOVE EP Claude Young (Urban Substance)
8 50 MILES AROUND Jeux Floraux (Virgin)
9 WHITE SANDS Cold Dust (Red Seal)
10 CHAPTER 1 Steady Motion (Hybrid)



STEVE BRIDGER (eclectic beats master from Redditch)
1 THE COMIN' IS NEAR Blade (Raw Bass)
2 SILVERLIGHT Sadistic Mika Band (white)
3 UPTOWN Jessica Lauren (Melt 2000)
4 TRIBUTE TO JAZZY JAY (HARVEY REMIX) Bronx Dogs (Reprised)
5 TOGETHER Ray Barretto (white)
6 IDJUT ATTACK Bhagwan Love Example (Disfunction)

7 KING TITO'S GLOVES EP Deadly Avenger (Illicit)
8 555 (REMIXES) De'akota (Go Beat)
9 DOPE ON PLASTIC Rob Swift (Asphodel)
10 THERE'S NO VIBRATION Edgar Broughton (Winds)

To book a Bedroom Bedlam DJ for your club / office party, call DJs Unlimited on 01895-850-157

BEDROOM BEDLAM NEWS

- COLIN MILLAR's residency at Defcon One at La Belle Angele in Edinburgh has really licked off with The Psychonauts joining him recently. Strongly recommended. Meanwhile, Millar is the co-owner of Hero No 7 Records and its second release is the "Flatbush Avenue" EP by Athens-based house band Kubrick Sigh who have just returned to Greece after a successful trip to the States. The EP features house, downtempo and a breakbeat track.
- GIAN-PAOLO ARPINO was a winner in August 1996, and he's since moved to Sydney where he's played gigs at High Times, Stateside (with the likes of Chez Damier, Derrick Carter and Mark Farina), as well as DJing on a boat around Sydney Harbour with local jocks Stephen Ferris and Graham Mandroules. He is also weekly resident at Bar Broadway playing jazz-funk, hip hop and rare groove.
- BEDROOM BEDLAM is resident at Fuel in London's Covent Garden (21 The Market, WC2) now with Rob Collman (Thursday February 11) and Murray Richardson (Feb 25) making appearances. Show your support. Call 0956-387-816 for club details.
- RALPH LAWSON's 20 / 20 Vision imprint, who are about to start out on a world tour, have contacted Muzik to tell us that Murray Richardson's latest mix tape is "one of the best tapes from a new DJ we've heard in ages". Some prop!
- Former winner MARTIN LODGE has a track out on his own label Candy Apple Recordings called "We Got The Funk". Call him on 0956-955-277 for details.

How To Enter

- ★ Your tape must be at least 90 minutes long
- ★ Include full tracklisting with artist, track title and label. Also include daytime telephone number and a passport-sized photograph
- ★ Send all tapes (and bribes) to Ben Turner, Bedroom Bedlam, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS
- ★ Muzik cannot return any BB tapes. If you hear nothing, keep trying. WE LISTEN TO EVERYTHING

INSOMNIA

Muzik's essential club listings guide

The top nights out: February 17 to March 16

Decks, Es & Midnight Runners

edited by Rob Da Bank



I CAN eat these like biscuits," were my parting words on January 2, 48 hours after I started munching the four wheel drive fellas. Three weeks later and my brain still feels like a packet of mashed up Garibaldis. Which is why I'm pleading with you to stop this disco biscuit madness and get on the wagon with me for at least a month. No? Oh alright then, make mine a double. Not that New Year's Eve wasn't a hoot. Manchester contingent **New Order** rocked it at London's Alexandra Palace, prompting **Bez** to start dancing onstage and get on the mic, forgetting that he was never in New Order and knew not one word of their lyrics. Up at **Sundissential** kerrazzy promoter Madders managed to stamp on **Tall Paul**'s broken foot and then count down the New Year bells well after midnight, the plonker. On the subject of Sundissential, the club is shifting to Saturday nights at Pulse. Don't worry, Sunday afternoon disco bunnies, because they're still carrying on but under the rather more apt name **Asylum**. The opening night is on March 20 with **Tongy**, **Tall Paul**, **Seb Fontaine** and the rezzies.

At least Sundissential had a New Year's, even if it was late. **Feel** in Preston spent the first 20 minutes of 1999 trying to keep everyone singing "Always Look On The Bright Side Of Life" after all their equipment blew. Not as unfortunate as the poor old lady whose phone number I gave out accidentally as **Gatecrasher**'s. Apparently she had pissed-up ravers phoning her non stop for tickets for New Year's Eve. I can only apologise and offer you a night out on the tiles with Da Banker.

Trade saw 1998 out in typically flamboyant style. "Trade's most tragic year" as they call it was turned into a joyous 1999 as they unearthed a DAT mixed by Tony just before his death and put that on for midnight. Rather more strange was the news that they then played a remix of "Auld Lang Syne" that Tony had been working on. Hmmm, I'd sit on that one if I was you.

Jon Marsh got into the swing of things, going to **Basics** dressed in a Star Trek outfit along with Dave Beer and his wife

Vicki turning up in some tasteful Basics spacesuits. No spacesuit for the young lady who went *au naturel* on a podium at **The Hush** in Brum. Reports of a black hole have still to be confirmed.

The End's directors were overjoyed with The End's New Year's bash with **Roni Size** and his cohorts filling the gaff. **Mr C, Layo** and **Matthew B** played a rather smaller gig next door in The End's bar AKA. Stuffed to the max, the directors were disappointed to observe a paltry £7 per head drink take. They're still trying to figure out what those tech-housers are on. More Japanese cars, anyone?

More recently **Danny Tenaglia** stomped out of his **Tunnel** residency in New York after a mate wasn't allowed in on the door and Muzik's Bruce Sandell was seen donning a Status Quo denim waistcoat for a major mash-up at the **It's On** fourth birthday. The daft denim dress code even prompted him to mix **Shakin' Stevens**' "This Ol' House" with **Daft Punk**'s "Burnin'". "Pure Balearic!!!!!" he cried. "Get yer coat!" came the roar from the dancefloor.

Miss Moneypenny's are preparing to move into their new venue Raymondo's, promising an "intense, intimate atmosphere" with DJs like **Lord G, Morales** and **Rambling**. They're not opening as expected in January but will be open as soon as possible.

Mezzanine is a new club opening under the auspices of **Mr Charles Chester** in the heart of England (UK Midlands, Wolverhampton). Opening in the spring with **Morales** and **Oakenfold** on the first night, we're promised quality nights in the old UK Midlands space. Having spent literally hundreds of thousands on the venue we expect big things. **Etienne De Crecy** and **Solid** are starting a new night at **Smithfield's** which should have a French tinge.

Passion at **The Emporium** in Coalville have a chef/clubber problem with kitchen utensils making a surprise comeback. Victims include potato mashers and cheese graters. Cheesy mashed up clubbers? Surely not. >>

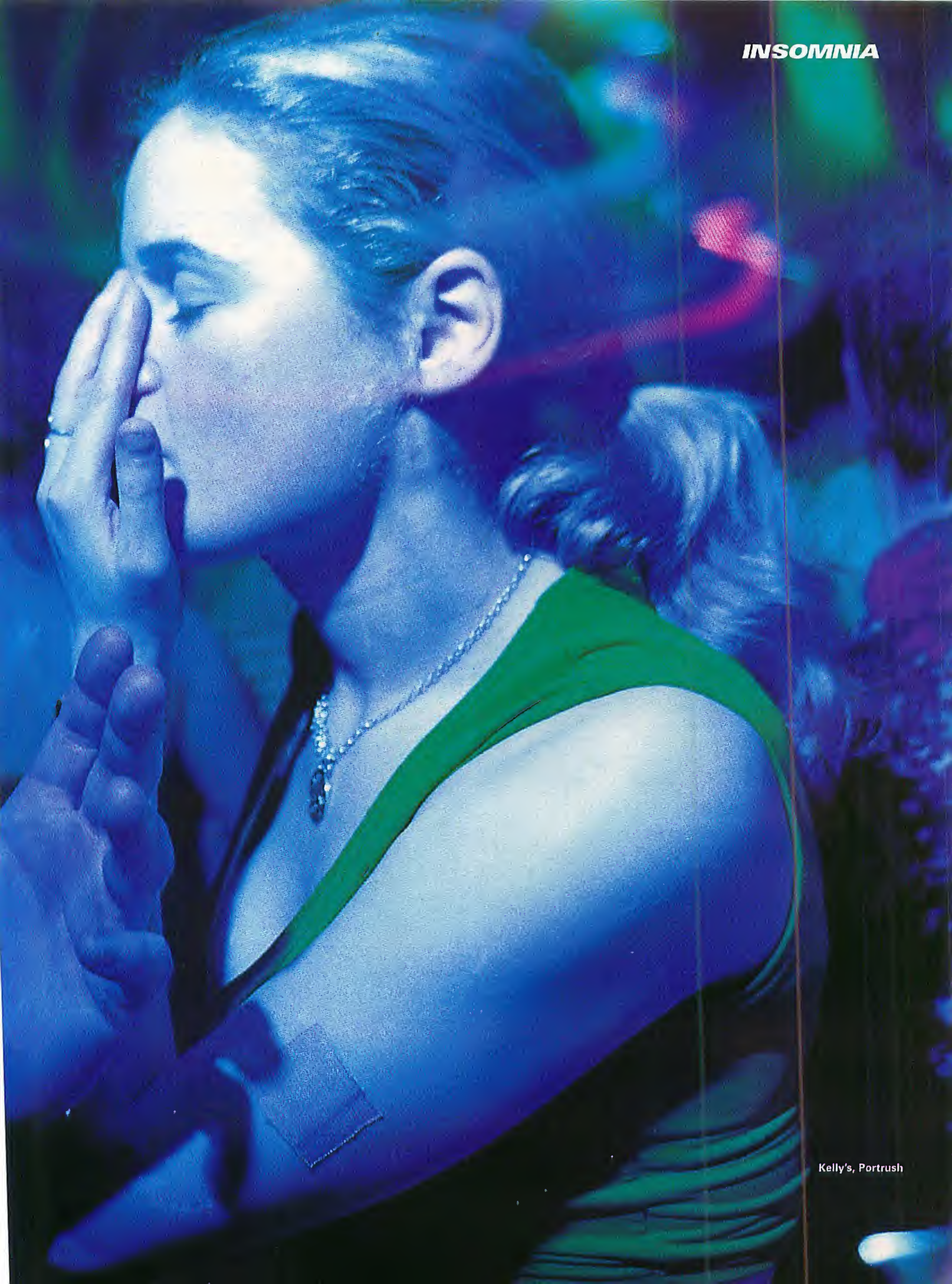
HOW TO GET YOUR CLUB LISTED IN MUZIK

Please send details to **Insomnia**, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax **Insomnia** on 0171-261-7100. Or e-mail rcb_da_bank@ipc.co.uk. All club listings are free, but are included at the editor's discretion.

All club listings must reach Muzik by the following dates: March 5 for club dates for April 14 to May 11, April 4 for club dates May 12 to June 15, May 5 for club dates June 16 to July 14.

Muzik Box Office continues to give all our readers an opportunity to avoid hours of tedious queuing by booking club, gig and festival tickets over the phone. In association with **Way Ahead Box Office**, Muzik will offer tickets to the clubs/gigs marked with a * as Muzik Box Office events. Just pluck up the phone and call the 24-hour Muzik Box Office hotline on 0870-12-12-700. All calls are charged at the national standard rate.

INSOMNIA



Kelly's, Portrush



pic JAMIE BAKER

>> Club Of The Month: Lush!

Weekly Saturdays

Kelly's, Bushmills Road, Portrush. 01265-823-539. 9-2am. £8/£6.

Big pumping house tunes, " admits promoter and resident Col Hamilton when quizzed as to what makes the folk of Portrush, Northern Ireland move. And why not?

Originally started in March 1996, Lush! is the Cream, the Ministry and the Gatecrasher type club that Ireland has always wanted. A weekly Saturday night out, Sasha, Digweed and Oakey are all regulars here. New Year's Eve sold out in six hours, 1500 people are often locked out and Col is stumped as to how it can possibly get better. "Most clubs have a peak night on New Year's Eve and the nights after are a let down, but I was standing there at 12.30 on New Year's Eve and even felt a bit of an anti-climax as the vibe was only as good as any other night here. It's impossible to get a more manic atmosphere here than there already is."

Not content with bringing the big boys over, Lush! has also been responsible for idolising DJs like John Cecchini and Matthew Roberts who are largely ignored on the mainland. Col is also unnecessarily modest about his own DJing skills as he warms up for all the other DJs and often surpasses them in the crowd applause stakes.

With a closing time of 2am, many clubbers would be disappointed but not so at Lush! where they're found queuing from 7pm to get in. With a back room opening soon for the likes of Adam Freeland and Rennie Pilgrem to spin in, things couldn't look any brighter for Lush!

In addition to every night being a corker, the third birthday crops up in February, spreading itself across a fortnight with Boy George and Jeremy Healy on February 13 and Paul Van Dyk and Dave Seaman (20). Other promising dates are Gordon Kaye and George T (27) and Luke Neville (March 6).
Dress Code: Make an effort
Capacity: 2000

The Midlands

Muzik's Essential Nights Out:

- **Atomic Jam** Saturday March 13 at Que Club, Birmingham
Expect: Techno and drum & bass mayhem
- **Bar Bedlam** Every Tuesday at Circo, Birmingham
Expect: Bedroom Bedlam talents at work
- **CREAM** Saturday March 13 at The Hush, Birmingham
Expect: Up for it house extravagance
- **Drop The Bomb** Saturday February 27 at The Bomb, Nottingham
Expect: Basement Jaxx and Groove Armada. The business
- **God's Kitchen** Spring Ball, Saturday March 20 at The Sanctuary, Milton Keynes
Expect: All the big names for their annual knees up in the Keynes
- **Wobble** Saturday March 6 at The Venue, Hockley
Expect: Wobble's seventh birthday with Derrick May

Friday

- **Access All Areas** Weekly Fridays at Flaming Colossus, 57 Welford Road, Leicester. 0116-233-4788. 10-3am. £8/£7/£6
Paul Oakenfold and J.F.K. (February 19) are access all areas: Charlie Chester's latest success with Jo Mills in the Gallery every week.
Dress Code: Clubwear
Capacity: 700
- **Delusion** Friday March 12 at the Water Front, King Street, Norwich. 01603-632-717. 10-6am. £12.50/£14/£15
In Arena One we have the man like Vibes, Randall, Sy, Andy C, Force & Styles, Bryan Goe and Scooby. Moving rather too swiftly into Arena Two there's Dimension, Druid, Shy FX, Sharky, Nicky Blackmarket, Nice & Easy, Perfection and Flux. Check the old skool in Arena Four with Vibes, Sharky, Druid, Dimension and MC's Fatz, Cysco, Sharky, Charlie B, Storm and Whizz Kidd.
Dress Code: None
Capacity: 900
- **Falsh'n' It** Weekly Fridays at The Club, Swan Street, Loughborough. 01509-233-613. 9-3am. £5
Resident Brett "Grower" Groves heats up Leicestershire with a weekly bulletin of house from J.F.K. and Adam K (February 19) and Jon "00" Fleming and Jamie Ford (26).
Dress Code: None
Capacity: 300
- **Forbidden** Weekly Fridays at Club City, Lee Circle, Leicester. 0116-253-2592. 10-6am. £6/£5
Every Friday at Forbidden sees Sundissential's Andy Farley joined by Steve Odonell and Scott King playing upbeat house and general dance mayhem.
Dress Code: Smart casual
Capacity: 1400
- **Got It On** Weekly Fridays at Junction 21, 13 Midland Street, Leicester. 0976-203-742. 10-late. £6
Hip hop and breakbeat. Kevlin Andrews and Jem Allins get it on (February 19). Aston Harvey from dem Freestylers plays records on the (26). Scratch Perverts (March 5) and Jon Carter spins (12).
Dress Code: Smart
Capacity: 550
- **God's Kitchen** Weekly Fridays at The Sanctuary, Digbeth High Street, Birmingham. 01634-459-506. 9-30-4am. £8/£7/£6
The Kitchen to be seen in welcomes Pete Tong (March 5) and Boy George and Scott Bond (12).
Dress Code: No effort, no entry
Capacity: 1400
- **Hammy** Weekly Fridays at Klub Kuklos, Queensway, Birmingham. 0121-706-5040. 9-3am. £6
Residents the Dreamteam (not the London one), Caprice and Spoonysort the men from the boys with uplifting garage every Friday night.
Dress Code: Smart casual. No sportswear/trainers
Capacity: 350 (800 when second floor opens)
- **Haywire** Monthly Fridays at The Bomb, 45, Bridlesmith Gate, Nottingham. 0115-950-6667. 10-3am. £8/£7
Everyone goes haywire once a month when Andrew Weatherall and his Two Lone Swordsman wave their weapons about. Daz Quayle, Alex Knight and the Schoov crew are backseat drivers too.
Dress Code: None
Capacity: 600
- **SLAG** Weekly Fridays at The Steering Wheel, Wrotham Street, Birmingham. 0121-242-6607. 10-2-30am. £6
members: E7 NUS/£8. Price includes admission to Hush after-show party at 55 Station Street Friday from 2-3-6am. Mark O'Neill and Jon Holley play (February 19) and Gailand Colin Dred turn up for February 26.
Dress Code: Fresh 'n' Funky
Capacity: 470
- **Travelling Without Moving** Fortnightly Fridays at The Blue Note Club, 14n Sadler Gate, Derby. 01332-343-817. 10-late. £4/£3/£1
Funky US house and garage with residents Scott Lorrimer, Leo Whitehead, Marcus Shukla and Dave Weatherall. Are you an imposter or Weatherall's love child from his previous relationship

with cavalier style long curly hair and pixie boots? Who am I to talk. I've still got 'em! Lottie from The Gallery joins up on February 19
Dress Code: Absolutely none whatsoever
Capacity: 350

● **Ugly Funk** Friday March 5 at The Ballroom, Lenton Boulevard, Nottingham. 0411-042-749. 10-6am. £3
Techno mayhem from Oliver Ho, BVPT Sound System, Snickers, Uberdog and Spyder. All night four to the floor nose bleed material and some house music to boot.
Dress Code: Techno hardcore
Capacity: 600

Saturday

- **All Points North** Weekly Saturdays at Flaming Colossus, 57 Welford Road, Leicester. 0116-233-4788. 10-3am. £8/£5
Rupert (February 20), residents party with Simon Hunter and Jeff Allen (27), Rob Acteson (February 6) and TBC (13).
Dress Code: Smart
Capacity: 600
- **Alter Ego** Saturdays at The Lost Weekend, Huntingdon Street, Nottingham. 0121-693-6960. 9-30-3am. £10/£12
Moneypony's Alter Ego runs with resses Warren Richardson and Robin Marsh holding the fort with special guests every week. Judge Jules (February 20), Lisa Loud TBC (27), Mark Moore (March 6) and Sonique (13).
Dress Code: Smart clubwear
Capacity: 600
- **Atomic Jam** Saturday March 13 at the Que Club, Corporation Street. 01905-723-993. 9-30-6am. £12.50
Leading us like drooling techno warriors into the next millennium, Atomic Jam are rather partial to their beats. Dave Clarke, Luke Skiter, Daz Sound, Tony Work and Nathan Gregory play in the main arena with Kenny Ken, Ratty, Neil Trax, Fallout and Dan in Room Two. Nottingham's finest Digs and Woosh, Simon DK and Jack spin house in Room Three while Deejay Punk-Roc melts in the Melting Pot. Set transmitters for March 13.
Dress Code: None
Capacity: 2,400
- **CREAM** Weekly Saturdays at The Hush, 55 Station Street, Birmingham. 0121-242-6667. 9-late. £12/£10/£8
Weekly members-only party (phone for more info) with Kiddo, Jay Marshall, John Henry and DK (February 20), Brandon Block, Patrick Snooce and Danny Techno (27), Pete Doyle, Ksido, Mark Jarman, DK and Ashley West (March 6) and Tom Wainwright, Hussy and Danny Techno (March 13).
Dress Code: Smart
Capacity: 800
- **Drop The Bomb** Weekly Saturdays at The Bomb, Bridlesmith Gate, Nottingham. 0115-950-6667. 10-3am. £9/£7
Nottingham's funkiest night out sees Freddie Fresh, Justin Robertson and Kevlin Andrews join resses Tim Shaw, Dave Congreve, A New Funky Generation and Gary Funky Monkey (February 20), while Basement Jaxx and Groove Armada (27) is bound to be one of the highlights of the year. Other dates are Harvey and Del Agui (March 6) and Andrew Weatherall and Dean Thatcher (13).
Dress Code: None
Capacity: 600
- **Eckin** Monthly Saturdays at The Quarry, Lincoln. 01526-832-507. 9-30-4am. £6/£5/£10
We've been told this is a "very cool, off-beat venue" by someone who left a message on the computer, so there. February 20 welcomes Alison Marks, DJ K and Simon Tibury while March 6 is DJ Elite versus Quipq universal for a club classics night.
Dress Code: No Norwegian shotputters
Capacity: 600
- **Flashback** Saturday February 27 at The Que Club, Corporation Road, Birmingham. 0976-221-288. 9-30-6am. £11
Tickets in advance.
The biggest and bodiest line-up yet, to welcome 1999 in style. In the Main Room, ladies and gents, we have Mickey Finn, DJ Sy, Seduction, Ratty, Food Junkie, Mistress Moore and Robbie Dee. In Room Two are Krash Slaughter, Substance DJs & Colin Thompson and in Room Three Pilgrim, Garshwin & Pro-Session DJs.
Dress Code: Oldskool to newskool
Capacity: 2,500
- **God's Kitchen** Saturday March 20 at The Sanctuary, Milton Keynes. 01604-474-591. 9-late. £25
God opens his kitchen to all for The Spring Ball with Judge Jules, Tall Paul, Seb Fontaine, Jeremy Healy, John Kelly, Brandon Block, Alex P, Sonique, Toni Onetto and AJ Gibson all jostling for space in Room One. Room Two is garage mix with Matt "Jam" Lamont, Mike "Ruffcut" Lloyd, Jason Kaye and Mark Dee.
Dress Code: C'mon, it's a party
Capacity: 4,000
- **Hedlog** Weekly Saturdays at Junction 21, 13 Midland Street, Leicester. 0950-119-438. 10-3am. £10/£8/£6
Big baps and bright red sausages down at the saucy Leicester night with Lisa Lashes, Lonsdale, Neil Appeal and Da Funk Bro (February 20), Scott Bond, Simon Baker, Lonsdale and Mickey Disco (27) and Jon Pleased, Lonsdale & Damon Gill (March 6).
Dress Code: Smart
Capacity: 550
- **Muzik** Weekly Saturdays at Essence, Goldsmith Street, Nottingham. 01159-115-064. 9-30-3am. £7/£5
Griff from Manumission is the special guest displaying his 12 inches on February 27 joining Marley, Dave Melin, Kristian and Kenny Stone.
Dress Code: Clubwear
Capacity: 1,235
- **NuTonic** Weekly Saturdays at The Ritz Suite, The Venue, Hockley, Birmingham. 0121-684-6389. 11-4am. Last entry 12.30am. £8/£7.

ATOMIC JAM 1999

13TH MARCH: READY FOR ACTION

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SIGHTS AND SOUNDS



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TONY WORK NATHAN GREGORY

ROOM TWO : DRUM & BASS

DJ SS (FORMATION RECS) **RAY KEITH**
RATTY TANGO SHAOLIN

ROOM THREE : DIY SOUNDSYSTEM : DEEP GROOVY UNDERGROUND HOUSE

DIGS & WOOSH SIMON DK JACK PLUS GUESTS

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** Please note: Due to interior work not being finished and new owners taking over the Que Club, we had to cancel our planned February 6th gig. DJs Rush, Hype, Colin Faver and The Space Djz will be appearing at future Jams throughout 1999. Sorry for any inconveniences this may have caused.*

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Planks, tequila, records, nosebleeds, silly barnets, lager, birds, bees, more tequila, funk. Matt Cantor (Freestylers) February 20, another tequila, disco, Danny Brötter (Renegade Soundwave) & Carl Clark (Urban DJ) 27, fat men, old men, young boys, another tequila, Midfield General (Sick) March 6, lose all your mates, vomit, Big Audio Dynamite (13).
Dress Code: Don't wear one
Capacity: 300

● **Passion** Weekly Saturdays at Emporium, 67 Belvoir Road, Coalville. 01530-815-278. 9-3am. £10 non-members. £8 members/NUS (9-10pm) £9 after. Where Muzik staff have known to disappear for entire nights and be found crawling through Coalville's council estates, Passion has to be seen to be believed. John Kelly, Stretch & Vern and Luvdip seer it all on (March 6) and Scott Bond and Lisa Pin Up join JFK (13).
Dress Code: No jeans/sportswear
Capacity: 1,500

● **Progress** Weekly Saturdays at Time, Mansfield Road, Derby. 01332-600-700. 9.30-4am. £10/£8. Resident DJ Rob Webster is joined by Boy George, Pete Wardman and Pete and Russell (March 6) and Tall Paul and Sonique (13).
Dress Code: Smart
Capacity: 1,100

● **Volutuous** Weekly Saturdays at The Boom Club, Sadler Gate, Derby. 01332-380-448. 10.30-3am. £3/£4/£5. Every Saturday at the Boom Club is a childhood regression with fun and games courtesy of residents Phil Morley, Andy Vessey and Miss Vicky. The Fisher Price stereo provides uplifting house and garage.
Dress Code: Smart casual. No trainers
Capacity: 300

● **Wobble** Weekly Saturdays at The Venue, Bransford Street, Hockley. 0121-233-0339. 11-5.30am. £10/£7.50. Veteran party people the Wobblers are still getting it up every Saturday despite reaching the grand old age of seven with residents Phil Gifford (now a dad!) and Harrison Daniels. Special bus riders are Elliot Eastwick (February 20), The Problem Kids (27), Muzik Magazine celebrate Wobble's 7th Birthday with Derrick May (March 6) and Harrison Daniels (13).
Dress Code: Clubwear/trainers welcomed
Capacity: 700

Sunday

● **Delirious** Weekly Sundays at The Boom Club, Sadler Gate, Derby. 01332-380-448. 10-late. £2/£3. Sunday worship at the Boom club with resident Roy Webster, bringing the house down (and up!) every week.
Dress Code: Smart casual. No trainers
Capacity: 300

● **Just Min'** Weekly Sundays at Circo, 6-8 Holloway Circus, Birmingham. 0121-643-1400. FREE before 10.30pm and then £2. "Hip hop, breakdancing and yooof culture" collide every Sunday with special guest once a month (eg the Scratch Perverts) proving there's more to Brum than a sea of silk shirts.
Dress Code: Illin'
Capacity: 200

● **Sunday Chill** Weekly Sundays at The Gallery, Queensway, Birmingham. 07970-432-130. 7-11pm. FREE. Drum & bass on the Sabbath from acts including Devous, Ellis The Menace and Raydon to live up every Sunday night.
Dress Code: None
Capacity: 200

● **Sunshine** Weekly Sundays at Klub Kudos, Queensway, Birmingham. 0121-706-5040. 7pm-midnight. £5. Enough garage to open a showroom courtesy of residents Caprice and the Dreamteam every Sunday night.
Dress Code: Smart casual
Capacity: 350

Monday

● **Gold 'n' Delicious** Weekly Mondays at The Place, Bryan Street, Hanley. 0976-366-798. 9.30-2am. £4/£3. Progressive house with Les Hemstock and Neil Fitzgerald.
Dress Code: Club casual
Capacity: 1800

Tuesday

● **Bar Bedroom** Weekly Tuesdays at Circo, 6-8 Holloway Circus, Birmingham. 0121-643-1400. FREE until 2am. FREE. Bedroom Bedroom is a plenty when past winners of the Bedroom invade the wheels of steel with resident Steve Bridger and Louis Osborne controlling the young' uns.
Dress Code: None
Capacity: 200

Wednesday

● **Decadence** Weekly Wednesdays at Bakers, 162 Broad Street, Birmingham. 0121-633-3839. 10-2am. £5/£3. Mid-week knees up with Sonique, Alex and Scott Bond regularly rocking the rafters.
Dress Code: Smart casual
Capacity: 800

Thursday

● **Inight** Monthly Thursdays at The Bomb, Bridlesmith Gate, Nottingham. 0115-950-6667. 10-2am. £4/£3.50. New night of drum & bass and new school breaks with DJ Die, Eco, Stride and DJ Logic. Finally the breakbeat heads north (February 25).
Dress Code: New school trousers
Capacity: 600

● **Technique** Weekly Thursdays at The Loft, 110 Friargate, Derby. 01332-381-169. 10-late. £5/£4. One of the finest jungle and new beats nights about rattles to residents Simon "Bassline" Smith, Ratty, John P, D*Boy and J2. DJ Sur, DJ Die & The Freestylers guest (February 25).
Dress Code: None
Capacity: 750

● **The North** Muzik's Essential Nights Out:

● **Bugged Out**, February 26 at Nation, Liverpool
Expect: Basement Jaxx, Dimitri and Darren Emerson for starters

● **Cream**, February 27 at Nation, Liverpool
Expect: Oskey's back

● **Culture**, March 13 at Tall Trees, Yarm
Expect: Kenny Carpenter and a queue

● **Fresh Jive**, February 20 at The Faversham, Leeds
Expect: Scratch Perverts and breakdancers

● **Golden**, March 6 at The Void, Stoke
Expect: Seventh birthday shenanigans

● **NY Sushi**, February 26 at The Unit, Sheffield
Expect: DJ Hype and all the usual saucy business

● **Outrageous Theatre Of Dance**, Saturday March 6 at The Temple, Bolton
Expect: Outrageous exploits and top house bangers

● **Soup**, February 19 at Music Box, Manchester
Expect: Leftfield beats from Unabombers, live bands and cabaret

● **Sugar Shack**, March 12 at Empire, Middlesbrough
Expect: Screemers from Judge Jules

Friday

● **Ace Of Clubs** Fortnightly Fridays at The Void, Hanley, Stoke On Trent. 0797-077-0990. 9.30-2am. £5

Ace house night with Stuart Whitehead (Fantastic Records) (February 26), Tom Finn (Kube FM) (March 12) join residents D Mine & Nick Sheldon.
Dress Code: None
Capacity: 800

● **Bugged Out** Monthly Fridays at Nation, Wolstenholme Square, Liverpool. 0151-709-1693. 10-6am. £12. Britain's biggest beat bonanza becomes booming bass banana bleeps on Friday February 26 with James Holroyd, Rob Bright, Justin Robertson and Dave Clarke residing repair men with other Buggers including Basement Jaxx Sound System, Darren Emerson, Dimitri From Paris, Kevin Yost and Richard Hector Jones. Rephlex storm the building in their sonic tanks with Aphex Twin, DMXKrevlive and Cylab and Agent 30 live too.
Dress code: Old school cool (man!)
Capacity: 3,100

● **Change** Weekly Fridays at The Mint Club, Harison Street, Leeds. 0151-487-8252. 9.30-4am. £8. Greenie Park's new weekly with Buckley and DJ Ease has commenced and is a night old knees up by all accounts.
Dress Code: Smart clubwear. No jeans, sportswear, trainers, checked shirts or t-shirts. Will anyone get in?
Capacity: 550

● **Cooler** Weekly Fridays at Atrium, Grand Arcade, Leeds. 0113-230-2113. 9-late. £5. Catch Mr Scruff on February 19 at The Underground in Leeds for the last ever Cooler there before they move to The Atrium. Once there residents Nuphonic, Bob Jones and Grand Central will take it in turns guesting monthly alongside residents EZ and Gp.
Dress Code: Scuffulous
Capacity: 600

● **Delusio Disco** Weekly Fridays at The Warehouse, Leeds. 0961-169-279. 9-late. £8/£6. Leeds gets a well deserved breaks night with new night Deisuko Disko. Check Justin Robertson, Maurice H2O, Beaumont Hannant and the Ninja Crew on February 19 and anything could happen after that. Residents are Maurice H2O and Tim Sheridan from Dope Smugglaz.
Dress Code: Relaxed
Capacity: 700

● **DUBism** Monthly Fridays at The Music Box, Oxford Road, Manchester. 0161-273-3435. 10-3am. £5. DUBism residents Mr Scruff, Dubism Dom and Guy Gondwana sure know their Studio One from their Stu-Stu-Stu Studio Line hairspray which is fortunate as they're joined by dub professors Dr Huxtable, Sammy Dread and Obadiah to complete the club with the silkiest DJ names. February 26 is the next date.
Dress code: Starfari
Capacity: 1,000

● **Fool** Friday February 19 at The Sugarhouse, Sugarhouse Alley, Lancaster. 01772-517-799. 10-2am. £4. The residents recession beater with George Thompson, Pete Newman and Nathan Heam.
Dress code: Just a smile
Capacity: 1250

● **Global Sunrise** Fortnightly Fridays at The Park, Grosvenor St, Manchester. 0161-273-3435. 10-late. £5/£4 NUS. A party for Starchild Records to launch their mix CD "Sonic Message" by DJ Baraka. DJ Baraka joins residents Christo K, Ed Targent, Matt Owen plus a live PA by Global Sunrise act IN.KA (February 19). Their second birthday will be an all nighter celebrated at the UMIST with an all star line up including DJ Mark Allen (Return To The Source) & Psychos live (March 13).
Dress Code: Tie dye
Capacity: 350

● **Missing Link** Weekly Fridays at Jam, Princess Street, Manchester. 0161-225-1448. 10-3am. £5. A new night to grace the streets of Manchester with the residents on rotation being Andy Votel, Chubby Grooves, Martin Brew, Boney Votel and Daniel Dwyre. Hip hop, soul and electro.
Dress code: None
Capacity: 350

● **Mumbo Jumbo** Fortnightly Fridays at V, Deansgate, Manchester. 0161-226-3749. 10-3am. £5/£3. Cha cha, boogie and bump & grind they say, but do they mean it? Whatever they do it'll be funky with Steve Cato, Barney Doodiebug and Daniel Dwyre swinging t'ings. Very grown up.
Dress Code: Adult clothes
Capacity: 250

● **NY Sushi** Weekly Fridays at The Unit, 0114-267-1869. 10-3am. £6 members £7 non-members. The original saucy night on the tiles features Scratch Perverts Tony Vegas & Prime Cuts, Adam F, J Majik and MC MC (February 19). Flex Recordings present DJ Hype, L Double, Dynamite & Acetate, MCs D Bo & Verse. Freddy Fresh and Dani 4 Play (26).
Dress Code: None
Capacity: 750

● **Soup** Friday February 19 at The Music Box, Oxford Street, Manchester. 0161-819-5205. 10-3am. £5. On the decks we have Unabombers, XTC and Kweisi. The live bantz to go with it consists of Mike on guitar, Jason Singh on percussion and Veba, Lucian and Jamila on vocals. Rhythmic bassline soul if you need a pigeonhole or just plain old cabaret.
Dress Code: Whatever
Capacity: 450

● **Spice Of Life** Weekly Fridays at Club Uropa, 54 New Briggate, Leeds. 0113-242-2224. 10-4am. £3/£2. Uplifting house to start the weekend.
Dress Code: Clubby
Capacity: 1,200

● **Sub Dub** Friday February 26 at West Indian Centre, Laycock Place, off Chapelton Road, Leeds. 0113-234-1443. 10-well late. £5.



Miss Money Penny's, Birmingham



pic: TRISTAN O'NEILL

Dub by the ton with Iration Steppas Sound System and Zion Train Sound System featuring Malarra all the way from South Wales.
Dress Code: Irie
Capacity: 300

● **Sugar Shack** Weekly Fridays at Empire, Corporation Road, Middlesbrough. 01642-253-553. 9-2am. £10/£8. Middlesbrough's biggest night out with Northern Exposure's Sasha & Digweed (February 19), Alex P & Andy Manson (26), Lisa Loud & Mark Jamman (March 5), Judge Jules & Angel (12). Monthly Saturday night sees Paul Oakenfold & John Cocchini (March 6).
Dress Code: Stylishly stylish, apparently
Capacity: 1,200

● **Teenage Kicks** Every Friday at Faversham, Springfield Mount, Leeds. 0113-243-2020. 8-2am. £5/£3. Lord Faversham, Dr Iberia and Illustrious with a mad eclectic night.
Dress Code: Spaced out
Capacity: 500

Saturday

● **All That Jazz** Weekly Saturdays at Jam Nightclub, Princess Street, Manchester. 0161-236-8588. 10-3am. £3/£4. Jazz, funk and soul on the menu, along with live bands and DJs every Saturday night.
Dress Code: Jazz, Nice
Capacity: 350



pic: RAISE-A-HEAD

Those Who Rocked It



- Roger Sanchez at Cream, Liverpool
- DJ Tiesto at Gatecrasher, Sheffield
- John Digweed at Bedrock, Vancouver Island
- DJ Chris Duckenfield upstairs at NY Sushi, Sheffield
- Danny Tenaglia at Zouk, Singapore
- Jason Moore at Sound Of The Suburbs, Kingston
- Dave Clarke at Bugged Out, Liverpool
- Bill Brewster at Older, London
- Derrick May at Space, London
- Guy Ormadel at Slinky, Bournemouth
- Matthew Roberts at The Gallery, London
- Judge Jules at Golden, Stoke
- Faithless live at Cream NYE Party, London
- Colin Hamilton at Lush!, Portrush
- Jengaheads at The Arches, Glasgow

Those Who Lost It

- New Order, Temptation, London
- DeeJay Punk-Roc, Big Day Out festival, New Zealand

On The Road forthcoming live dates

ALL SAINTS* Dublin Point (May 31), Dublin Point (June 1), Aberdeen AECC (4 Sold Out), Birmingham NEC (6), Newcastle Telewest Arena (9), Manchester Evening News Arena (12), Glasgow SECC (15), Cardiff International Arena (18), Sheffield Arena (21), London Wembley Arena (24 Sold Out) and London Wembley Arena (25). **THE BEASTIE BOYS*** Glasgow SECC (May 3), Manchester Evening News Arena (4), Birmingham NEC (5) and London Wembley Arena (7).

BENTLEY RHYTHM ACE Carlisle Jacksons (February 24).

BPM UK CLUB TOUR with Tall Paul, Jon Pleased, Pete & Russ and Rob Webster, Dorby Progress (February 20), Rob Tissera & David Dunne, Portrush Tracks (27), Paul Taylor & David Dunne, Yarm Tall Trees (March 20) and Rob Tissera, Ben & Elliot, Big Danny, David Dunne & Mark Currie (27).

COLD CUT* London Kentish Town Forum (March 19).

FREDDIE FRESH Liverpool Hebeebes (February 19), Nottingham The Bomb (20) and Sheffield NY Sushi (26).

FUN LOVIN' CRIMINALS* Blackpool Tower Ballroom (April 8), Doncaster Dome (9), London Kentish Town Forum (10) and London Kentish Town Forum (11).

HOMELANDS* with the Chemical Brothers, Underworld, Faithless, Asian Dub Foundation, Monkey Mafia, Fatboy Slim, Paul Oakenfold and many more Winchester Matterley Estate Bowl (May 29).

JAZZ FUDGE TOUR with Swollen Members, Mr Thing, Rocksteady Crew, The Isolationist and Veldin The Malt Cross, Nottingham (February 21), Liverpool Students Union (23). Call 0151-794-1927 for info.

MTV DANCEFLOOR CHART SHOW Bakers Birmingham (February 19), Coalville Passon (March 13) and Milton Keynes Dreamscape (27).

ORBITAL* Exeter University (March 14), Bristol Colston Hall (15), Leeds Town & Country Club (16), Newcastle University Of Northumbria (17), Sheffield Octagon (18), Manchester Apollo (20), Glasgow Barrowlands (21), Wolverhampton Civic Hall (22), Cambridge Corn Exchange (23), Southampton Guildhall (24), Brighton Centre (26), London Brixton Academy (27) and Dublin Olympia (30).

PLANET TV with DJs and MCs on rotation Frost, Bryan Gee, Ray Keith, Die, Ed Rush, Optical, Krust, Roni Size and many more. Sheffield University (March 2), Bournemouth Opera House (3), Bristol New Trinity (5), London Mass (6), Brighton Zap (9), Leeds Warehouse (10), Cardiff Emporium (12), Edinburgh Potterow (13).

Plymouth Academy (April 2) and Birmingham Cue Club (3).

RAE & CHRISTIAN* Leeds Cockpit (February 17), Manchester Hop & Grape (18), Glasgow King Tuts (19), Brighton Zap Club (23), Bristol Fleece & Firkin (24) and London Kings College (25). Call 0161-834-9200 for further information.

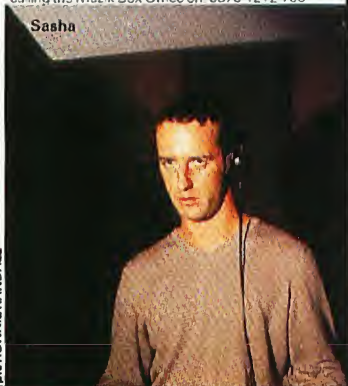
ROBBIE RIVERA London The Gallery (April 2), Bathgate Room At The Top (3), London Melt (4), Leeds Majestic (5), London Wildlife (9), Brighton Honey Club (16) and Yarm Tall Trees (17). **SASHA & JOHN DIGWEED** Swansea Escape (February 17), Stoke Golden and Keele University (18), Middlesbrough Empire (19), Bournemouth The Manor (20) and Dublin Pod (21).

SITARFUNK with Earthtribe, Nelson Dilation, Diamond Finger, Niladri Kumar & more Newcastle Riverside (March 4), Manchester Band On The Wall (5), Bristol Easton Community Centre (6), Lorton Artexium (13) and London Shepherd's Bush Empire (20). Call 0181-742-931 for further information.

SKINT* with Indian Rope Man and Space Raiders (live) plus DJs Daniels and Sparky Lightbourne Liverpool Mountford Hall (February 18), Middlesbrough Arena (24) and Reading Alleycat (27). Call 0181-961-5430 for further information.

UNDERWORLD* Wolverhampton Civic Hall (March 2), Newcastle University Of Northumbria (3), Glasgow Barrowlands (4), Manchester Apollo (5), Newport Centre (6), London Astoria (9), Portsmouth Guildhall (11), Norwich UEA (12) and London Brixton Academy (13).

Tickets for all events marked * are available by calling the Muzik Box Office on: 0870-1212-700



PIC: RONNIE RANDALL

Basics Weekly Saturdays at The Mint Club, Harrison Street, Leeds. 0113-244-9474. 9.30-4am. £10/E8. Dave Beer takes his team back to Basics with Danny Frampling (February 20), Sakshi Tormie (27) and Lee Bundo and Craig Richards (March 6). Residents: Ralph Lawson and James Holroyd mess about before and after. **Dress code: Smart clubwear. No jeans, sportswear, trainers, checked shirts or T-shirts** Capacity: 550

Casa Loco Weekly Saturdays at Casa Loco, 19 Lady Lane, Leeds. 01132-955-731. 12.30-6am. £8/E8. Uplifting funky house with Mark Leaf every week with special guests (believe it or not) never have heard of. All the same with a bash. **Dress Code: "Attitude and demeanour more important"** Capacity: 400

Counter Culture Monthly Saturdays at The Music Box, Oxford Street, Manchester. 0161-834-9200. 10.30am. £5 advance. £8 on door. Counter Culture runs the second Saturday of each month with the cream of Mancunian hip hop and funk and special guests. **Dress Code: None** Capacity: 1,000

Cream Weekly Saturdays at Nation, Wolstenholme Square, Liverpool. 0151-709-1693. 10.40am. £11/E8. Poor old Oakey's probably twaddling his thumbs at home and regretting giving up his football field for a DJ booth to new kid Seb Fontaine. Well, maybe not but he certainly won't be there to listen to Alister Whitehead, Nick Warren, Steve Lawlor, Paul Blossdale and Dean Wilson (February 20), Paul Oakenfold, Brandon Block, Alex P, Dope Smugglaz, Steve Lawlor, Paul Blossdale and Dean Wilson (27) and Seb Fontaine, Nick Warren, Alister Whitehead, Mark Lewis, Steve Lawlor and Paul Blossdale (March 6). **Dress Code: Make an effort** Capacity: 3100

Culture Weekly Saturdays at Club M, Tall Trees, Yarm, Cleveland. 01642-781-050. 8.30-2.30am. £10/E8. Tall Trees has to be seen to be believed as a venue and when

Culture set up every Saturday this is one of the biggest nights out. With a brilliant resident policy, it's the clubbing house all night long with Miss Bisto and K-Klass (February 20), Taylor and Kareem (27), Anne Savage and Vivien Markley (March 6) and Kenny Carpenter (13). **Dress Code: Clubwear** Capacity: 2,000

Devotion Weekly Saturdays at Holy City Zoo, York Street, Manchester. 0161-273-7467. 10.10pm. £10. Throughout February, Devotion's residents are on rotation - Dave & Huay, Marc Cohen, Martin Glynn. It will probably also feature footballers, Page Three girls, celebrity radio jocks and lots of glamour pussies. **Dress Code: "Devoted to glamour"** Capacity: 500

The Electric Chair Monthly Saturdays at The Music Box, Oxford Street, Manchester. 0161-819-5205. 10.30-4am. £6/E7. The Electric Chair is on the last Saturday of each month in its sparkling new venue. The Unabombers reside with their favourite people like Ashley Beedle joining them. **Dress Code: None** Capacity: 600

Feed Weekly Saturdays at University Of Central Lancashire, Fylde Road, Preston. 0873-504-494. Birthday 8.20am, usually 9.20am. £14/E12 for birthday. £10. Feed have been having it large for five years and people just won't leave it alone. So how about Graeme Park (four hour set) and Adrian Lux Dup (February 20), George Thompson (27) and Mark Luvdup (March 6)? **Dress Code: None. Attitude code in force, though** Capacity: 1,400

Feed Monthly Saturdays at The Temple, St George's Street, Bolton. 01772-517-799. 10.6am. £8/E10. March 13 welcomes Mark and Adrian Luvdup, George Thompson and Jay Floyd for a good feed. **Dress Code: Just a smile** Capacity: 1500

Fresh Five Every Saturday at The Faversham, Spring Field Mount, Leeds. 0113-243-2020. 9.20am. £5/E3. Monthly residents Scratch Perverts and Deeply Funk-Roc are something to boast about alongside weekly felts: Tim Utah, Tim Yeomans and DJ Cee. The Second To None breakdance crew join the Scratch Perverts with DJ Craze (World DMC Champion) (February 20) and The Freestylers jump up (27). **Dress Code: The Bomb** Capacity: 500

The Funk Lab Weekly Saturdays at the Middlesbrough Arena, 208 Newport Road. 01642-804-444. 9.40pm. £8/E5. Graeme Park calls this "the only underground house club left." We're not entirely sure that's true but with two floors of quality house and garage they can at least wish. Dates are Chris & James and Jamie Scall (February 20), Graeme Park and Simon Gibb (27), Miss Bisto (March 6) and Paul Taylor (13). **Dress Code: Decide on your own wardrobe. No scruffs** Capacity: 1,000

Gatcrasher Weekly Saturdays at The Republic, Sheffield. 0114-249-3093. 9.6am. £13.50/E12.50/E11.50/E10. The biggie is back with a freed up Paul Oakenfold joining Tall Paul, Judge Jules and Matt Hardwick (February 20), Carl Cox, DJ Toucher, Scott Bond and Mark Lewis (27), Judge Jules, DJ Gee, Parks & Wilson, Guy Ormsdell, Scott Bond (March 6), Sasha (live hour set) with Scott Bond (13). **Dress Code: Smart clubwear - no sportswear. Think about it!** Capacity: 1,320

Golden Weekly Saturdays at The Void, Glass Street, Hanley, Stoke-on-Trent. 01782-621-454. 9.30-4am. £12/E11. £10/E9. Residents Pete Bromley and Dean Wilson never fail to deliver and when they celebrate their seventh birthday on March 6, Judge Jules and Seb Fontaine will have a battle on their hands. Fraser Cooke funks it upstairs. Other dates to check are Boy George and Jon Pleased (February 20), Alex Pand Jon "00" Fleming (27). **Dress Code: No sportswear. Music fans only** Capacity: 1,150

Molotov Pop Weekly Saturdays at The Boardwalk, Little Peter Street, Manchester. 0161-273-3435. 10.30-3am. £6/E5. Molotov throw a new old explosive cocktail on Saturday February 27 for their first birthday with Derek Dahlgren and Mark Jones having a V.I.C.I Sound mess party. The superstar residents are Mark 1, Richard Hector Jones, Roddy and Funk Boutique. **Dress Code: Whatever** Capacity: 450

Aliso Weekly Saturdays at Rockshots, Waterloo Street, Newcastle. 0191-221-2551. 10.30am. £8/E7. And Fenners is determined to play house until it seeps out of your pores so be prepared. **Dress Code: Smart casual, trainers are okay** Capacity: 500

One Tree Island Monthly Saturdays at The Music Box, Oxford St, Manchester. 0161-273-3435. 10.6am. £6. Saturday February 20th sees big beats, Balearic, drum & bass, percussive house, Latino grooves and African funk from DJs Mr Scruff, Stefano, Funk Boutique, Guy Gondwana and Herman. **Dress Code: Funky** Capacity: 600

Orange Monthly Saturdays at The Roadhouse, Newton Street, Manchester. 0161-237-9789. 10.10pm. £5 (£4 NUS). Classic nu funk and garage blended by resident Tony Weaver and guests. Orange is on March 6 and then first Saturday of the month. **Dress Code: None** Capacity: 350

The Orbit Weekly Saturdays at The Afterdark, South Green Street, Morley, Leeds. 0113-252-8202. 8.20pm. £10/E6. Techno assault with the Rephlex Allstars featuring Aphex Twin, Rephlex Master Control DJs and DMX Krew, Cylob and Agent 30/ive (February 27). Other dates are Jay Denham (February 20), residents John Berry, Nigel Walker and Mark Turner (March 6) and residents (13). **Dress Code: Make an effort** Capacity: 1,200

Outrageous Theatre Of Dance Weekly Saturdays at The Temple, St. Georges St, Bolton. 01202-406-643. 10.40am. £8/E5. Get outrageous at The Ibiza Foam Party with Rob Tissera, Jay Floyd and Dave Boff (February 20) or Carnival Chaos with Tony Walker, Jay Floyd and Dave Boff (27) and Alex P (March 6). **Dress Code: Dress with finesse** Capacity: 1,500

Promise Saturdays at The Orchids Nightclub, 24 Carver Street, Sheffield. 0114-273-6677. 10.2.30. £5. The sweetest house and garage with residents Simon Brown and Matt Paiton. **Dress Code: Fine!** Capacity: 300

Rinky Rinky Weekly Saturdays at South, South King Street, Manchester. 0161-831-7756. 10.2.30am. £6. Eliot Eastwick plays all night every Saturday with a bit of everything from soul to disco and house. New style dubbing for the older, wiser and siller amongst us. **Dress Code: None** Capacity: 500

Salvation Weekly Saturdays at Fluid, 35 Ducie Street, Manchester. 0161-228-2222. 10.30am. £10/E8. Every Saturday with Tom Wainwright, Mr Green, Andy Young, Big Danny, Dave Baxter, Alex Walker and Mark Anthony. Also check Fifty every Friday at Fluid for the same kind of gear. **Dress Code: No trainers, smart casual** Capacity: 1,200

Shindig Weekly Saturdays at Riverside, Newcastle. 0191-232-9729. 10.10pm. £9/E7/E6. The cracking George house club has Buckley, Steve Butler, Scott Bradford & Scooby (February 20), Tall Paul, Mark Armstrong, Scott Bradford & Scooby (27), Miss Money Penny's Tour with Angel, The Connection, Scott Bradford & Scooby (March 6), TBC (13). **Dress Code: Make an effort** Capacity: 1,200

Tangled Weekly Saturdays at The Phoenix, Oxford Road, Manchester. 0161-272-5921. 10.30am. £6/E5. Progressive house and big beats with residents Phil Morse, Terry Pointon, Herbie Sacconi and Steve Thorpe. Danny Howells (Northern Exposure) (February 27), Xtravaganza Recordings Party with DJ Alex Gold & extra special guest TBC (March 6). **Dress Code: Tangled** Capacity: 400

Throwdown Weekly Saturdays at The Sky Club, Alfreton Road, Nottingham. 0115-910-9883. 10.20am. £5. Magic Feet Magazine fourth birthday party featuring the staff & writers playing their all-time favourite records (February 20), Andrew Weatherall. Conemelt (March 6), Surgeon & Sir Real (20). **Dress Code: Relaxed** Capacity: 350

Yurtbird Suite Every Saturday at Arc, Dovecote St, Stockton on Tees. 0113 230 2113. 9.20am. The UK's premier jazz and groove club starts a new weekly session in the north east hosted by Leeds' DIG Family DJs. Snowboy (February 20), The Three Deuces (27), Shod Collective (March 6) and Homocut Directive (13). **Dress Code: Jazz. Nice** Capacity: 400

Sunday

Ear To The Ground Sunday February 21. The Dry Bar, Oldham Street. 0161-237-9829. 7-Midnight. £5. It's their second birthday on February 21. It could be anyone behind the decks from Krush and Andy Votel to Mr Scruff and DJ Silver. **Dress Code: Whatever** Capacity: 500

Sundessential North Sunday February 28 at Club Utopia, New Brigste, Leeds. 0930-11.33.33. 2pm-Midnight. Eiba. Sundessential North celebrate their first birthday with Tall Paul, Lisa Lashes, Anne Savage, Rob Tissera, Ian Mand Eddie. **Dress Code: Jelly and ice cream** Capacity: 1,000

Monday

Gold 'n' Delicious Weekly Mondays at The Place, Bryan Street, Hanley, Stoke. 076-366-796. 9.30-2am. £4/E3. House and progressive vibes with Les Hemstock and Neil Fitzgerald every Monday. Check them out on Tuesdays at Evolution, Cardigan Fields, Leeds. More info on 01132-632-632. **Dress Code: Club casual** Capacity: 1,800

Wednesday

Aluko Last Wednesday of the month at Jacksons, 4 Fisher Street, Carlisle, Cumbria. 07971-042-323. 9.20am. £6/E4. A big beat bonanza with residents Steve Lee, M/EM, Matics and Flip Vert joined by Bentley Rhythm Ace on February 24. **Dress Code: Whatever floats your boat** Capacity: 400

Thursday

Dave Dooper Every Thursday at The Orchids Nightclub, 24 Carver Street, Sheffield. 0411-679-432. 10.20am. £2/E3. Progressive, uplifting house and garage with residents Phil Guilfoyle, Nick Riley, Donin Edman and Ratchet Partisan. **Dress Code: Well dressed** Capacity: 300

First Light Weekly Thursdays at Bar Cuba, Pickford Street, Macclesfield. 01625-614-861. 8.20am. FREE. Iain Taylor and chums play jazz, funk, to kung fu and kung fu jazz tonight, not the last one but it's a better light. **Dress Code: None (Fri/Sat - no jeans/trainers)** Capacity: 400

Modification Weekly Wednesdays at Nation, Wolstenholme Square, Liverpool. 0151-709-1693. 10.10pm. £4/E £6/E5. Strictly students only allowed at Nation for their weekly dose of disco, dance and indie. **Dress Code: Whatever** Capacity: 2,100

Slush Weekly Thursdays at NATO, Boar Lane, Leeds. 0113-217-2551. 10.20am. £3.50/E5. The junglist masses should be aware every Thursday for the Slush boys are in town with Dave Needham, Johnny Goodfella and Lee Wright as the resses and all sorts of A-kid drum & bass boys joining them. **Dress Code: Casual, trainers okay** Capacity: 1,100

London & Home Counties

Muzik's Essential Nights Out:

Backrock, March 11 at Heaven, Embankment. Expect John Digweed's ground breaking night of house and breakbeat.

Premier League Clubs

The ones to visit week after week



Passion, Coalville

PIC: JAMIE BAKER

1 (3) PASSION (Saturdays at The Emporium, Coalville)
Moving on up, 1998 saw Passion steal trade from clubs all over the Midlands and North. One night down there should be enough to convert you.

2 (-) SPEED QUEEN (Saturdays at The Warehouse, Leeds)
Straight, gay, transvestite and lunatic all converge at Speed Queen to have a party. One of the most fun atmospheres around, with thousands spent on decor and weird little sweet stalls, the beauty of the place (apart from its obvious stunners) are the "unknown" DJs including Muzik's face of 1999 Stella Superstar.

3 (1) BUGGED OUT (Fridays monthly at Nation, Liverpool)
A bit slow before Christmas (but weren't we all), Bugged Out is sure to kick off in 1999. Like NY Sushi, Bugged Out is filling venues designed for house with cracking techno, hip hop and breakbeat DJs. Undoubtedly the future of clubbing.

4 (-) GATECRASHER (Saturdays at The Republic, Sheffield)
Back open after a makeover, facial and all over massage, Gatecrasher can't get enough of those clubbing fiends who travel from all over to be swallowed up by the monster. Expect appearances from more innovative DJs like Taucher this year.

5 (5) CREAM (Saturdays at Nation, Liverpool)
After a truly superb New Year's Eve sell out, Cream converge back in the 'Pool to commemorate the loss of Paul Oakenfold. Oh no they don't! Seb Fontaine and chums are already battering the hell out of Oakey's old booth and taking over where he left off.

6 (2) LEGACY (Saturdays at The Manor, Bournemouth)
We shouldn't keep harping on about it but those Bournemouth ladies are a definite bonus at Legacy. The music is even better with regulars Rampling and Sasha playing alongside new blood Guy Ornel and the excellent residents.

7 (2) BASICS (Saturdays at Mint, Leeds)
Taking a minor downturn at the end of last year, the tight door policy is proving a tough one. Once in though, this atmosphere can't be beat with Ralph Lawson and James Holroyd on typically good form with Basement Jaxx and DJ Sneak promised in the spring.

8 (7) GOD'S KITCHEN (Fridays at The Sanctuary, Birmingham)
Frying on Fridays, God's has quickly become established as the Midlands big night out. Queues, queues and more queues and that's just to shake the DJ's hand.

9 (8) SWEAT (Saturdays at Sir Henry's, Cork, Ireland)
10 years young, New Year's Eve at Sir Henry's had residents Greg and Shane doing their usual trick of sending over 3,000 clubbers insane to hip hop, disco but mostly quality house from the last 10 years. Well worth a visit.

10 (-) SLINKY (Fridays at The Opera House, Bournemouth)
Another south coaster with not only a firing house room but another room focusing on jungle. Striking venue, great residents and one of the only clubs in the country which stays busy throughout the summer.

● **Camouflage** February 20 at The Blue Note, Islington
Expect: Samba, funk, soul and R&B

● **Frisky?** February 19 at Ministry Of Sound, London
Expect: The best ever Frisky?

● **No Skool** March 19 at The Forum, Kentish Town
Expect: One off Ninja Tune spectacular

● **Movement presents Planet V** March 6 at Mass, Brixton
Expect: The jungle event of the year with all the boys

● **Subterrain** March 6 at The End, WC1
Expect: Laurent Garnier for seven hours

● **Tight**, February 20 at The End, WC1
Expect: New residency for Sneak and Doc Marten

Friday

● **Blackmarket Producers Special** Friday
February 26 at The End, 18, West Central Street.
0171-419-9199 11-5am. £10.
Daren Jay, Ash Attack, Ray Keith, Nicky Blackmarket, Mickey Finn, Fabio, and MCs Flux and Foxymrsin 'it like only they can. Weird beats and Headbaze in the lounge.
Dress code: Whatever
Capacity: 800

● **Cosmos** Friday March 12 at Open, 144 Charing Cross Road. 0171-240-8090. 10-6am. £10/£8.
Resident Paul Van Viet is joined by Blu Peter, Steve Thomas, Olmek Heads, Trevor, Richard Summerhayes, Mark Collings and Mr C for the best tech-house, techno and all things electronic.
Dress code: Techno, techno, techno
Capacity: 700

● **Escape From Samsara** Weekly Fridays at Fridge, Town Hall Parade, Brixton Hill. 0171-326-5100. 10-6am. £12.
Remember to bring your drum or digidoo before 11pm and you'll get the £3 treatment. Regular guests on rotation include Beamish, Oberon and Choc for a trance-a-thon to remember.
Dress code: None
Capacity: 1,100

● **Extended Family** Weekly Fridays at The Islington Bar, 340 Caledonian Road. 0973-726-409. 8.30-2am. £3 after 9.30pm.
Mr Scuff plays four hours on the first Friday of the month, Soul Jazz spin on the second and Ross Clarke and Lee Bright reside weekly.
Dress code: Scruffy
Capacity: 300

● **Floppy Disco** Monthly Fridays at 333, Old Street. 0171-377-8590. 10-5am. £8/£6.
Athletic, DJ Vadim, Hal, Sreman, Rob Wood, Digs & Woosh, Simon DK, Yeti and Aljazal muddle along at this monthly exploration of deep house and funky beats. Next date February 19.
Dress code: Whatever
Capacity: 500

● **Frisky?** Weekly Fridays at Ministry Of Sound, 103 Gaunt Street. 0171-378-6528. 10.30-6am. £10/£6.
Not very Frisky for much longer as the Ministry prepares to unveil bigger and better things in February. The final hoodwink sees John Kelly, Phat Phil Cooper, Brandon Block, Paul Jackson and Dave Chambers with Gles Peterson jazzing it up in the lab (February 19). See club gossip for details of the new night.
Dress code: Colour, flair, attitude and style
Capacity: 1,250

● **Funk** Weekly Fridays at the Sound Republic, 10 Wardour Street. 0171-287-2526. 10-4.30am. £12/£10.
Trevor Nelson, Dodge and Ronnie Herley lay down the phat test & b.
Dress code: Sophisticated
Capacity: 500

● **The Gallery** Weekly Fridays at Turnmills, 63 Clerkenwell Road. 0171-250-3409. 10-late. £10/£8.
Loony Euro, house and funky night with Tal Paul, Judge Jules, Seb Fontaine, Steve Lee and Matt Caesar (February 19), Danny Rampling, Luke Neville, Westbam, Steve Lee and Lottie (28).
Dress code: Yup
Capacity: 700

● **Got Primed** Friday March 5 at The Leisure Lounge, Holborn. 0181-601-2200. 10.30-6am. £10/£8.
Techno with Dave Angel, Steve Bicknell, Billy Nasty and Jed Ford. Chris Duckenfield, Stuart Patterson, Freddy Garcia, Dave Rowe and John Warwick give you some alternatives.
Dress code: Whatever
Capacity: 800

● **House The Wife** Friday March 5 at The Clinic, Gerrard Street. 0374-614-669. 10-4am. £6.
Resident Dave Mothersole with guests Richard Grey, Magnus and Swoog DJs play deep and tech house with funk and soul down stairs.
Dress code: Whatever
Capacity: 250

● **Inspiration Information** Weekly at The Notting Hill Arts Club, 21 Notting Hill Gate. 0171-460-4457. 5-2am. FREE
before 8pm and then £5/£3.
Phil Asher and Patrick Forge playing everything from Latin house to samba and drum & bass.
Dress code: Relaxed
Capacity: 250

● **It's On** First Friday of every month at Gossips, Dean Street. 0860-961-244. 9-3am. £6/£5.
Twisted shenanigans with residents Rowan, Bruce Sandell, Jake and Gareth playing whatever they fancy to whoever they fancy.
Dress code: Denim waistcoats and mulets only
Capacity: 350

● **Korffulle** Every Friday at The Plug, 90 Stockwell Road, London. 0171-872-1631. 9-late. FREE.
A weekly tech-funk fest as they say.
Dress code: Whatever
Capacity: 250

● **Liberty** Every Friday at Club Colosseum, 1 Nine Elms Lane, Wauvhat, SW8. 0171-627-1283. 10.30-6am. £8/£10.
Room One DJs are residents Martin Lamer & Noodles with Mikee B, Ray Hurley, Jason Kaye, Pied Piper, Richie Fingers. In Room Two Normski, Daria B, Jon Manning, Tee-Bone join Resident DJ Charlie Brown. MCs are Charlie Brown & Ricky D, IE, Creed, PSG and Teller.
Dress code: Dress to impress - no trainers or caps
Capacity: 1,100

● **Lifted** First Friday of the month at The Complex, 1 Parkfield Street. 0171-207-5515. 10-5am. £10/£8.
The soul jam to check every month with Curly, CJ and Stevie C from Soul Affair on one floor while Earl Gateshead, Dina, Robbie and Bob Jones mess about in the Lounge.
Dress code: Smart
Capacity: 1,200

● **Minestrone Of Sound** 8-monthly Fridays at 333, Old St, London. 0171-613-2955. 10-5am. £6 B4 11, £10 after.
Amusing rip off serving up a truly multi-flavoured selection including the DJing skills of the Paigists, Breakdancing Chefs, Scratchington Stanley, Kushi, Runways, Nick The Record, Billy Onions, Muffleyville, PB, NJ Cole, Barry Ginge plus disco dancing vegetables. Fruity.
Dress code: Aubergine
Capacity: 700

● **Move** Weekly Fridays at Ministry Of Sound, 103 Gaunt Street. 0171-378-6528. 10.30-6am. £15.
Prepare yourself for a clubbing transformation in London with the birth of the capital's latest venture Move at the Ministry. A kind of musical triptych, if you like, or just three rooms devoted to massaging your ears with the best trance, techno, house, hip hop and breakbeat. Having ditched the fluffy image of Frisky? and enrolled fellas like Deep Dish as bi-monthly residents the Ministry looks well set for the future. The launch party on Friday March 5 will feature Armand Van Helden and Paul Oakenfold. The Bar with Paul Jackson, Phat Phil Cooper and Dave Chambers and Peanut Butter Wolf doing his hip hop thing in the Baby Box. Other dates for your diary are main guest (b/c), Yousef (Bedroom Bedlam) and Rehab Records (March 12) and Kosmonauts, Andy Nalin, Da Hool, Jon Pleased and Tom Novy (19).
Dress code: Make an effort
Capacity: 1,250

● **No Skool** Friday March 19 at The Forum, 9-17 Highgate, Kentish Town. 0171-357-7190. 7-2am. £12/£10.
New skool, old skool, bunking off skool, this is no skool. Intent on not giving on holding themselves these masters of Stealth are holding a soiree with a slant. Catch The Herbaliser and Coldcut, while the Main Room is Mr Scuff with Roots Manuva, MxMxer Morris, Darren Knott plus the Light Surgeons and Hexstatic battling visuals. Soundtrack room is J Swinscoe, Tom Chant, Dynamic Synopaction and Strictly Kev. Added bonuses will be caused by Funky Poron's short film premiere.
Dress code: Black belt karate gear
Capacity: 700

● **Poach** Weekly Fridays at Camden Palace, Camden High Street. www.musiclinks.com/poach. 10-6am. £10/£7.
London's longest running house night of a Friday with a solid base of house and trance fans lured in by residents Graham Gold, Darren Pearce, Dave Lambert, Craig Dimuth and Danny Keith joined by Tom Costelloe (February 28), Keith Litman (March 5) and Danny Slide and Big A (12).
Dress code: Make an effort
Capacity: 800

● **Poodle Chaos** Monthly Fridays at Club 414, Colindale Lane, Brixton. 0181-240-1044. 10-late. £8/£6.
Take cover for 'ts Poodle Chaos with serious stormtrooper techno sounds from residents Billy McClimons and DJ Cosy Slippers. Next dates are February 19 and March 19.
Dress code: Whatever
Capacity: 450

● **Quadrantfunk** Monthly Fridays at Crossbar, 257 Pentonville Road. 0171-637-3218. 9-3am. £5/£4.
Andrew Curley and Bedroom Bedlam winner Rick Hopkins are the monthly residents playing house and hi-tech funk. Ian O'Brien and Dave Mothersole join them on March 19.
Dress code: Whatever
Capacity: 400

● **Rocky Radio** Weekly Fridays at Smithfields, Farringdon Road. 0973-185-499. 8.30-3am. £5/£4.
Cheap Friday night clubbing with Headcleaner and Robin Ambrose switching between breakbeat, jazz and Latin.
Dress code: None
Capacity: 400

● **Rotation** Weekly Fridays at Subterania, 12 Acklam Road, Ladbroke Grove. 0181-961-5490. 10-3am. £8/£5.
Funk, hip hop, Latin, soul and reggae DJs on rotation are Dodge, Ferni Ferni, T-Money & Alex Baby with special guest DJ Steve Clark (Choice FM) (February 19) and DJ Ras Kwame (28).
Dress code: Cool
Capacity: 500

● **Shifting Gears** Monthly Fridays at Mass, St Matthew's Church, Brixton. 0181-860-5055. 10-5am. £12/£10.
Presented by Hard Hands and Offshoot this has Muzik's Best New DJ Pure Science live, Muzik's face of 1999 Mark Ambrose plus Billy Nasty and Nick Raspaoccoli with a second room of Pete Herbert, R-Kidz, Paul Daley and Pressure Drop.
Dress code: Relaxed
Capacity: 700

● **Soul Movement** Monthly Fridays at The Clinic, Gerrard Street, Soho. 0171-734-9936. 10-4am. £6.



The End, London
Residents Alan Russell and Seamus Haji playing "soulful dance music for grown-ups". March 5 has Phil Asher launching his latest "Jazz In The House" album.
Dress code: No Moschino, no beards. Bit harsh, that
Capacity: 250

● **The Source** Weekly Fridays at Zodiac, Cowley Road, Oxford. 01865-420-042. 9.30-2am. £6 advance. £7 on door. Resident Jay Jay from No-U-Turn is joined by DJ Die (February 25) and the Charity night for Oxford Wheels Project welcomes Danny Breaks and Dylan back to back (March 5).
Dress code: None
Capacity: 400

● **Suburban Beats** Monthly Fridays at Esquire's, Level 2, 6th Bromham Road, Bedford. 01234-217-171. 10-2am. £5/£4. FSUK special March 8 with Krafty Kuts alongside Realside, Dave Davis and DRS.
Dress code: Beat bastard
Capacity: 400

● **Summit** Friday February 19 at The End, 18 West Central Street, London. 0171-419-9193. 10-5am. £10 conc/£12. Hip hop and breakbeat mayhem from residents and Manchester hip hop crew Rae & Christian, The Scratch Perverts, The Runways, Jaddell and Raw Deal plus special guests.
Dress code: Whatever
Capacity: 900

● **Ticdo** Friday February 19 at The Cross, Goods Yard, York Way. 0973-906-913. 10-30-6am. £12/£10. Resident Skol joined by Jon "OO" Fleming, Steve Thomas from Ticdo and Roostar for funky house heaven and Pete Wardman and Darren Pearce (March 5).
Dress code: Dress to progress. No scruffy trainers
Capacity: 550

● **Wildlife** Weekly Fridays at Heaven, Villiers Street. 0171-930-2020. 10-30-6am. £4/£8. There revamped Heaven is the one to head to every Friday with Wildlife with mean floor residents Pete Wardman, Simon Eve and Darren Pearce. Mark Shimmer, Simon Eve, Satoshi Tomlin, Jason Moore (February 19). Catch the Muzik Magazine Night with Carl Cox, Shidos O'Rhythm live, Mark Lewis, Mark Shimmer and a Bedroom Bedroom Party in The Gods with Arson Marks, Leigh Morgan and Dan Jarvis.
Dress code: Wear a smile
Capacity: 2,000

● **Xobionment** Every Friday at the Gass Club, Whitcombe Street, WC2. 0171-437-0637. 10-5am. £10/£5. Park your car in garage heaven with Karl "Tuff Enuff" Brown, Spooky, EZ and Bobbi & Steve (February 19) and Ramsey & Fen, EZ, Mike "Ruffcut" Lloyd (20).
Dress code: No caps, no trainers. Dress glam
Capacity: 450

Saturday

● **A One Night Stand** Every Saturday at the Gass Club, Whitcombe Street, WC2. 0181-202-0250. 10-5am. £10/£12. Garage with EZ, Jason Kaye, Richie Fingers, Charlie Brown and Jon Manning.
Dress code: Dress to impress
Capacity: 500

● **Balunco** Weekly Saturdays at Plastic People, 37 Oxford Street. 0171-439-0484. 11-4am. £7/£5. Funk to disco and deep house with resident Abdul Forsyth plus Russ Devbury/Jazz Bop, Brighton (February 20), Jazzanova (27), Amalgamation Of Sounds (March 6) and Snowboy (13).
Dress code: None
Capacity: 350

● **BDE** Saturday February 27 at The Annexe, Dean Street. 0171-613-0013. 9-4am. £7/£5. Ashley Beedie, Phil Asher and Ben & Pete help further the Nineties disco movement at Bar Fumba's new sleek state venue.
Dress code: Whatever
Capacity: 300

● **Carnoufango** Weekly Saturdays at The Blue Note, 1-5 Parkfield Street, Islington. 0171-993-7377. 10-5am. £10/£8. With four different rooms playing everything from garage and house to swing, funk and world music, Carnoufango are well hidden from the glut of crap nights out in the smoke. Brazilian samba night and Upvorn Records party with Fraser Cooke (February 20), Doh! Foundation, Brian Norman and Spooky (27), Ray Keith, Dodge and Richie Fingers (March 6) and Matt White and DJ Rap (13).
Dress code: Smart gear
Capacity: 1000

● **Clubspace** Every Saturday at Clubspace, Waterden Road, Stratford, London. E15. 0181-625-8115. 11-6am

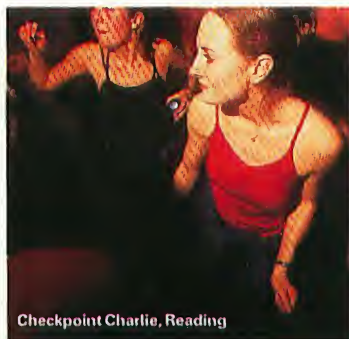


£10/£7/£5. Room One is house and garage with DJ Rida, Ez, Francis James, Martin Lamer and Dany B plus Club Classics in Room Two with Junie Peters, Roger The Doctor, Master J & Phil Good.
Dress code: Smart dress - no trainers or hats
Capacity: 1,000

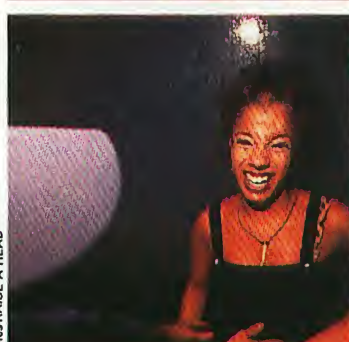
● **Dappa** Monthly Saturdays at The Junction, 242 Colcharbour Lane. 0171-207-6515. 9-3am. £2/free before 11pm. Tuyo and chums mess around with breakbeat science on the last Saturday of every month. Sweaty.
Dress code: None
Capacity: 300

● **Ding Dong** Monthly Saturdays at Open, 144 Charing Cross Road. 0171-916-7010. 10-6am. £10/£5. Three floors of musical merriment with Pete Heller, Paulette, Lettie, Jerry from Hoj Choons, Ross Allen, Dave Hill, Jools and the Barely Breaking Even posse on Saturday February 27.
Dress code: Whatever
Capacity: 800

● **Dirty** Every first and third Saturday at Legends, 29 Old Burlington Street, Mayfair, London. 10-4am. £10/£6. Wayne O'Connell, Scottie & Stuart Seabrook (Feb 20).
Dress code: No trainers
Capacity: 400



Checkpoint Charlie, Reading



pics RAISE-A-HEAD



● **Freedom** Weekly Saturdays at Bagley's Film Studios, King's Cross Freight Depot, York Way. 0171-278-2171. 10-30-7am. £12/£8 members. Large in house night with the impressive Ariel playing an eight hour set plus Pete Wardman, Alex P, Matt Jam Lamont, Femi B and Linden C (February 20) and Darren Pearce, Lisa Pin-Up and Mikee B (27) Ariel, Brandon Block, Dave Lambert, Lisa Pin Up, Yankee, Norris Da Boss, Mr Jones, Colin Aubrey, Linden C, Jay Johnson & Derek Patterson (March 6) and Ariel, Steve Lee, Lisa Pin Up, The Sandmen, David Howard, Dean Savonne, Norris Da Boss, Colin Aubrey, Linden C, Femi B & Jay Johnson (13).
Dress code: None
Capacity: 2,500

● **Friction Versus Bugged Out** Saturday March 20 at The End, West Central Street. 0171-419-9199. 10-late. £12/£10/£8. Dave Clarke (TBC) is the guest playing both two hours of techno and two hours of electro at the return fixture between these two class clubs. Adam Freeland, Tayo, Justin Robertson, James Holroyd and more guests to be announced bring up their bass-booming rears.
Dress code: None
Capacity: 700

● **Funka** Monthly Saturdays at Mass, St Matthew's Peace Garden, Brixton. 0171-403-2264. 9.30-6am. £7/£6.



Proving to be one of the best new breakbeat and house nights about with a solid resident policy plus Adam Freeland, Lol Hammond, Bass Baby, Duncan Forbes, Charlie Hall, Doug Hart with Rob Da Bank & Massimo in the Saturday Best Room (Feb 20).
Dress code: None
Capacity: 1,000

● **Futura Perfect** Weekly Saturdays at Hanover Grand, Hanover Street. 0171-409-7977. 10-30-6am. £15. Best progressive and funky house night about with resident Craig Jensen. Expect Desso Citizen and Rocca (February 20), John Kelly and Steve Lee (27), Jon Marsh, Jon Peased (Wimmin) and Chris Garner (March 6) and John Kelly, Desolant and Rob Tissera (13).
Dress code: Funky clubwear, nothing boring
Capacity: 875

● **Garage City** Weekly Saturdays at Bar Fumba, 36 Shaftesbury Avenue. 0171-437-0637. 9-6am. £12/£10/£6. Residents Bobbi & Steve, Chrissy T and Rude Boy Rupert celebrate their eighth birthday on February 27 with special guests TBC. Rob Acteson and Del Gjon the boys on (February 20).
Dress code: Yes
Capacity: 450

● **Happiness Stars** Weekly Saturdays at Smithfields, Farringdon Road. 0171-329-0352. 9-late. £7/£5. Four dubbin one, as they boast, with all manner of music from drum & bass to northern soul and Brit house. Terry Farley, Dave Jarvis and Desi join the multitude of residents on February 20, Andy Williams and Glen Gunner arrive on (27).
Dress code: No
Capacity: 500

● **Havenly Jukebox** Weekly Saturdays at Turnmills, 63 Clarendon Road. 0171-494-2998. 9-3.30am. £8/£5. Lock up your daughters, mothers, aunts, lagers, drugs, back passages because the Jukebox third birthday party is here with a Super Social Party featuring Norman Cook, Rick and Fearless (Death In Vegas), Heavenly Birds, Nick & Robin and special guests TBC (February 20). Too much for you? Visit tonight with the Scratch Perverts featuring Prime Cuts, First Rate, Mr Thing & Tony Vegas plus Lindy Layton, Matt Flint, Nick & Robin (27).
Dress code: None
Capacity: 700



pics JAMIE BAKER

● **Labyrinth** Weekly Saturdays at Pleasure Rooms, 604 High Road, Tottenham. 0181-408-8070. 11-6am. £10/£8/£6. Come selector for the sounds of the drums and the bass, hardcore and house & garage every Saturday.
Dress code: None
Capacity: 1,200

● **The Laundry** Monthly Saturdays at Studio 404, Arch 404, Lifford Rd, Brixton. 0171-410-2100. 10-30-6am. £5. In any night expect to hear anything from ted-house, breakfast, disco, hip hop to Latin (March 6).
Dress code: Soiled, bio-degradable clubwear only
Capacity: 200

● **Lost** Saturday February 27. Secret location. 0171-791-0402. 10-6am. £15. Steve Bicknell, Jeff Mills, Colin Dale, Steve Statist bust out the techno with Mario, Kirk Deguejo and Kim Blair spinning jazzy business.
Dress code: Whatever
Capacity: Who knows?

● **Mouseorgani 1999** Monthly Saturdays at The Clinic, 13 Goudard St, W1. 0171-734-9336. 10-4am. £6/7. Residents Dom Servini & Jake Holloway practice their art on the second Saturday of every month. It mostly consists of mixing one record into another and getting drunk.
Dress code: Whatever
Capacity: 250

● **Movement Presents Planet V** Monthly Saturdays at Mass, St Matthew's Church, Brixton. 0171-377-9494. 10-5am. £10/£7/£6. A special one off Planet V event of March 6 which could prove to knock everything else for six judging by last year's ruse out, as they say in jungle speak. Residents Poshay, Jumping Jack Frost, Bryan Gee and Ray Keith are joined in the London room by Ed Rush & Optical Illusions and Lemon D and DJ Marky with MCs GG and Flux. Meanwhile heading west to the Bristol room witness Ron Soe, DJ Die, Bill Riley, Krust, Suvand MCs Dynamite and Moose. Book early.
Dress code: Whatever
Capacity: 700

● **Movimento** Weekly Saturdays at The Aquarium, 256-260 Old Street. 0171-251-6136. 9-late. £8/£6. Glam house from Ibiza with Alex F, Matt Nelson (remember Sigmund) and Ruff Dweez (February 20) and Lisa Lashes and Dave Gittins (27).
Dress code: Glam
Capacity: 550

● **Nymph** Monthly Saturdays at Mass, St Matthew's Church, Brixton. 0181-767-9025. 10-6am. £14/£12/£10. Eight hours of house from Justin Robertson, Farley Jackmaster Funk, Joey Musaphia and Big C, Tarun and Tom Dnsdale (March 13).
Dress code: Glam
Capacity: 800

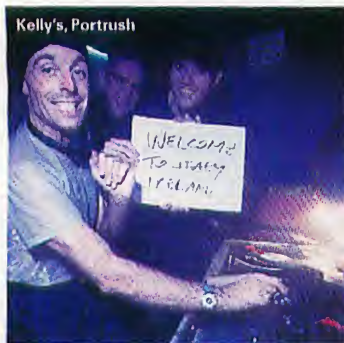
● **Off Centre** Every second and fourth Saturday of the month at 333 Old Street, London, EC1. 0171-739-1600. 10-5am. £10/£5. In the basement we have Bill Riley & Onalee (Represent), Ross Clarke, Patrick Forge and Mr Scott. Super 6 Cinema & Alan Club up top (February 27).
Dress code: Relaxed
Capacity: 650

● **100% Dynamite** Fortnightly Saturdays at The Blue Angel, 1 Torrens Street, EC1. 0171-734-3341. 9.30-2am. £4. Soul Jazz continue to supply London with the best reggae, funk and soul night about. The Soul Jazz Sound System crank it up with regular spots from talents like Jerry Cammers.
Dress code: Laidback
Capacity: 250

● **Q.T.T.** Saturday February 27 at The Imperial Gardens, 239 Camberwell New Road, London. SE5. 01703-473-473. 10-6am. £10/£8/£6 after 3am. Members £7. NUS £6. Andy Morris, Kenny Stone, Kev Gration, Rob Panch, Brad Clark, John Doe and Julian (Coles) host a party with an underground feel and a hard as nails techno and techy-house slant.
Dress code: Asmile
Capacity: 800

● **Passenger Royale** Monthly Fridays at 333, Old Street. 0171-400-0444. 10-5am. £10/£8. Resident breakbeat lends Steve Blake and Leo Freskanova continue to pack out the 333 every month with their cohorts. Regular guests include Poshay and the keke but expect it all from jump-up to sit down. Next dates are February 5 and March 5.
Dress code: None
Capacity: 600

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PIES JAMIE BAKER

● Puro Silk Weekly Saturdays at SW1 Club, 191 Victoria Street. 0705-00787-37455. 10.30-6am. £12/E10. Every Saturday the SW1 rocks to the finest speed garage. Puro Silk's second birthday on February 27 features Norris "Da Boss" Windross, Frankie Forcett, Karl "Tuff Enuff" Brown, Spooky, EZ, Mike "Ruff Out" Lloyd and Spooky. Wayne Pasha and EZ on March 6 and EZ and Mickey Simms on 13.
Dress Code: ROAR
Capacity: 800

● Raising The Deep Monthly Saturdays at Hobson's, Banbury. 01295-269-4870. 8-1am. £5. DJSS and MC Warren Gjoin Dove, Instinct and Matty. The second room winds down with Alex C, Alex, Dan Basely and Leena.
Dress Code: ROAR
Capacity: 350

● Ruvv Fortnightly Saturdays at Goldsmith's College, New Cross Road, New Cross. 0887-561-026. 10.4am. £5. A new night for London with The Crooked Twins playing progressive house and trance fortnightly. Check Mike Conford on February 20 and resses Woody and Marcos.
Dress Code: None
Capacity: 800

● Religious Weekly Saturdays at National, 234 Kilburn High Road, London NW6. 0171-625-4444. 10.3am. £8 before 11.30/E10 after. Mega new venue for London churning out house and garage like it's going out of fashion with Norris "Da Boss" Windross and Lawrence Bagnall in Room One with Anne Savage, Danny Rose and Dave Ralph playing house in Room Two February 20, Matt "Jam" Lamont, Rude Boy Rupert and DJ Milan with Andrew Galea and Danny Rose (27), Emma Feroe, Yankee, Karl Tuff Enuff Brown and Rude Boy Rupert in Room One with Danny Rose, Lisa Pin Up and Adam H (March 6) DJ Mike, Mikee B, Norris "Da Boss" Windross with Scott Garcia, Danny Rose and Andrew Galea (13).
Dress Code: Smart casual, no trainers/sportswear
Capacity: 2,100

● Renaissance Saturday February 27 at The Cross, Kings Cross Goods Yard, York Way. 01782-717-872. 10.6am. £15. Danny Rampling, Parks & Wilson and Anthony Pappa join resident Nigel Dawson at one of Renaissance's regular forays into the capital.
Dress Code: Yes
Capacity: 800

● Ronsopad Hardware Friday March 12 at The End, 18 West Central Street, London. 0171-419-9199. 9-11am. £12/E10. The Hardware boys third birthday with DJ Reality, Usual Suspects, Bailey, Ed Rush, Andy C and Levy with the Octagon Records Party hosting "Back To The Old School" in the Lounge. Cool.
Dress Code: Whatever
Capacity: 900

● Rulin' Weekly Saturdays at Ministry Of Sound, 103 Gault St, SE1. 0171-378-6528. Midnight-8am. £10/E15. Rulin' Britannia has Full Intention, Ricky Morrison, Mark Westberry, Dominic Moir and Joey Musapha February 20, closed for refurbishment (27), re-opens Friday March 5 (TBC).
Dress Code: Smart casual
Capacity: 1200

● Serious Saturday February 20 at The Cross, York Way, Kings Cross. 0181-731-7300. 10.30-6am. £15. DJs Sonique, Scott Bond, Luke Neville and Connie lay down the house foundations then smash it all up as only they can.
Dress Code: Cool and sexy
Capacity: 360



● Shine Every Saturday at The Fridge, Brixton. 0171-326-5100. 10-6am. £10 B4 11/E12 after. Shine aim to bring a bit of glitz and glam to Brixton's crusty image. DJs confirmed so far in February include Frankie Forcett, Farley & Heller, Graham Gold, Dimitri, Dave Pearce, Diesel, Jon Da Silva, Doran & Mark O.
Dress Code: Glam
Capacity: 550

● Soulsonic Weekly Saturdays at Subterania, 12 Achlam Road, W10. 0956-470-210. 10-3am. £10/E6. The maestro Stuart Patterson (maestro of larger than is) is joined by Maurice Fulton (New York City) February 27, Paper Night with Miles Holway & Ben Davies (March 6), Ashley Boedie & Frel Live (13).
Dress Code: None
Capacity: 650

● Sound Of The Suburbs Weekly Saturdays at The Lounge, Kingston. 0181-392-0242. 10-2am. £7/E5. Check Phil Perry with his Saturday night for a mixed bag of surf London gangsters, Mayfair nobs and glam clubbers.
Dress Code: None
Capacity: 200

● Subtermin Monthly Saturdays at The End, 18 West Central Street. 0171-419-9199. 11-7am. £12/E10. On March 6 Laurent Garnier flies in to play one of those particularly special eight hour sets in the tech-house room and he's promised not to even go to the loo for the whole stint. Asad, My C and the Usual Suspects (Layo & Matthew B) have it out in the tech breaks room.
Dress Code: Tech-trousers
Capacity: 800

● Sugar Candy Saturday March 6 at The Cross, York Way, Kings Cross. 0171-637-1795. 10-1am. £12/E10. Sugar Candy are three! Blowing out the candles are Tal Paul, Adam Freeland and Simon Lee from Faze Action. So that'll be Euro disco breakbeat then?
Dress Code: It's a party so make an effort
Capacity: 700

● Sundessential... Goes To Rio Carnival Saturday February 27 at Aquarium, 260 Old St London, EC1. 0171 729 9779. 10-4am. £12/E15. Lisa Lushes (Sundessential Birmingham), Hugh Gunnell (Movement), Dave Gittins plus Beathed Percussionist ex-Transglobal Underground in the main room with DJ Paolo (Sao Paulo in the Red Room).
Dress Code: Carnival
Capacity: 450

● Tiptail Monthly Saturdays at The End, 19 West Central Street. 0171-419-9199. 10-5am. £12/E10. Get your tight gear on for DJ Sneak and Doc Marten's new residency with Josh Wink, King Britt and Basement Jaxx squeezing in behind them on Saturday February 20.
Dress Code: Tights
Capacity: 800

● Ultra Vegas Weekly Saturdays at Winter Gardens, Milton Keynes. 01908-354-407. 9-5am. £8/E5/E3. Nick Norman, James Carter, Matt Ryder and Ashley Cooper play every week alongside the cream of the UK clubbing circuit.
Dress Code: Clubby
Capacity: 700-1,200

● Whistle Bump Every third Saturday of the month at The Clinic, 13 Gerrard Street, W1. 0171-424-2611. 9-1am. £5. Mixing the old with the new, residents Andy Crowther and Simon Hagg sbounce you through quality grooves. Danny Jones is the special guest on 20.
Dress Code: None
Capacity: 250

Sunday

● Carousel Weekly Sundays at The Ion Bar, 165 Ladbroke Grove. 0181-860-1702. 7.30-10.30pm. FREE. DJs Ferni Fern, Relevant Supa and guests chilling the crowds out on Sundays with smooth funk and soul.
Dress Code: None
Capacity: 250

● DTPM Every Sunday at The End, 18 West Central Street. 0171-419-9199. 8-4am. £10/E7. Which ever side you bat for DTPM is still tight out for you. Extremely good mixed day night with Steve Thomas, Snokn Jo, Alan Thompson, The Sharp Boys and Miguel.
Dress Code: Come as you please, and come you will
Capacity: 700

● Low Pressure Fortnightly Sundays at the Zed Bar, 269 Kilburn High Road. 0171-372-2544. 6-Midnight. £2 or FREE before 7.30pm. Dave Jarvis and Diesel (February 21) joins resses Rock and Cive Henry.
Dress Code: Are you havin' a larf?
Capacity: 250

● Metalheads Weekly Sundays at Complex, Islington. 0181-964-0698. 7-Midnight. £10/£8/£5 before 9pm. Junglist business every week with the Metalheads posse joined by special guests.
Dress Code: None
Capacity: 800

● Sunday Best Weekly Sundays at Tearooms Des Artistes, 697 Wandsworth Road, Clapham. 0171-498-7025. 8-1am. £1.99. Sit down chill out club with residents Rob Da Bank, Giddy and the Loop Professor plus unannounced guests every week.
Dress Code: None
Capacity: 250

● Sunnyside Up Weekly Sundays at The SW1 Club, 191 Victoria Street, SW1. 01708-473-473. 12noon-9pm. £5 before 1pm. £8 after. Gordian (with Paul Johnson, Kenny Stone, KGB & Simon Hill) (February 21), Martin Machale, Sim Boylan, Mazzy, Skol (28).
Dress Code: A smile
Capacity: 860

● Trade Weekly Sunday mornings at Turmills, Clarendon Road. 0171-609-9280. 4am until late. £15/E10. Malcolm Duffy, Steve Thomas, Alan Thompson, Sharp Boys, Pete Wardman, Guy Williams, Gonzalo, Fat Tony and Fergie on rotation at London's hottest Sunday morning do!
Dress Code: Yes
Capacity: 500

● Twice As Nice Weekly Sundays at Coliseum, N11 Elms Lane, SW8. 0171-272-4185. 10-1am. £8/E6. Sunday February 21 is Spooky, Mikee B, Mike "Ruff Out" Lloyd, DJ Abyss in the Reminiscence Room with Steve Sutherland and Fitzroy "Da Buzz Boy", while February 28 rocks with Karl "Tuff Enuff" Brown, Jazzy D, and Chris Philips.
Dress Code: Nice
Capacity: 750

Monday

● DJ Society Weekly Mondays at The Dogstar, Colindale Lane, Brixton. 0171-738-6532. 8-2am. FREE. Pure pleasure from 10% DJ Society and special guests playing old and new disco, Latin, breaks and love grooves. The Patashnik Society residents are Oia, Eric, Chris and guests land it South Park Side with nuff funky old school, Detroit and beats to kill Kenny (Feb 21). What the fuck are they talking about?
Dress Code: Student nerd
Capacity: 350

● That's How It Is Weekly Mondays at Bar Rumba, 36 Shaftesbury Avenue. 0171-267-6933. 10.3-3.30am. £4. Latin, junglist beats, hiphop and funk with Gilles Peterson and Ben Wilcox playing every week to a full house.
Dress Code: None
Capacity: 450

Bedroom Bedlam Gig Of The Month

Love, Truth & Integrity
Saturday February 27
Call 0958-290-976 to discover the location of the party. 10-4am. £10. The future of British DJing? Look no further than Bedroom Bedlam's Timmy S and his new night Love, Truth and Integrity where he'll be joined on the decks by fellow Bedlam winners Alison Marks and Murray Richardson alongside Mikee.

Tuesday

● Euphoria Weekly Tuesdays at Zodiac, 190 Cowley Road, Oxford, OX4 1UE. 01865-420-042. 9.30-2am. £5-£9. The euphoric business kicks off with Seb Fontaine (February 16) and then Judge Jules (March 2).
Dress Code: None
Capacity: 600

● MOFO Weekly Tuesdays at Bordinline, Orange Yard, Marett Street. 0958-925-504. 11-3am. £5/£3. Weekly breakbeat jam with James Shaelfor and Pari.
Dress Code: None
Capacity: 275

Wednesday

● The Loft Weekly Wednesdays at HQ's, Camden Road. 0171-565-0324. 9-2am. £5. Paul "Trouble" Anderson, Jeremy Newell and MC Supreme playing strictly the finest soul and garage every week with superb guests and live vocals from all over the world.
Dress Code: None
Capacity: 300

● Space Weekly Wednesdays at Bar Rumba, 36 Shaftesbury Avenue. 0171-284-0499. 10.3am. £5/£3.

Every Wednesday with Kenny Haykes and Luke Solomon, Chicago's Derrick Carter and DJ Pierre (February 17), Kevin Yost and Maurice Fulton (24), Jim Masters (March 3), Kid Batchelor (10) Stuart Patterson (March 17).
Dress Code: None
Capacity: 450

● Superfunk Horos Weekly Wednesdays at The Dogstar, 391, Colindale Lane. 0171-737-1016. 9-2.30am. FREE. Every Wednesday the Deadly Avengers ride into town with the Kings Of The Wild Frontier for a forage amongst the fresh funk, beats and hiphop. Marvelous.
Dress Code: None
Capacity: 260

● Swerve Weekly Wednesdays at The Velvet Rooms, Charing Cross Road. 0171-424-0405. 9-2.30am. £6/£4. Bailey and DJ Leon Fabio on February 24 but Fabio's there every week rocking it.
Dress Code: None
Capacity: 250

Thursday

● Bedrock Monthly Thursdays at Heaven, Villiers Street. 0171-930-2020. www.bedrock.org.uk. 9-late. £6/£5. John Digweed is intent on reviving Thursday night clubbing and where better to start than with a club celebrating house and its never cousin the new-school breakbeat. Along with Diggers expect none other than Adam Freeland in The Star Bar with a special guest from the US on the night. Next date March 11.
Dress Code: Arrive early!
Capacity: 1000

● Bliss Every Thursday at The End, 18 West Central Street. 0171-419-9199. 10-3am. £6/£2. Best in underground garage and r&b with Dean Savonne and Booker T (February 18) and Norris "Da Boss", HB and Hermit (25).
Dress Code: Smart & Sexy
Capacity: 800

● Century Weekly Thursdays at Fuel, Covent Garden. 0973-912-601. 8-2am. £4/£2. Newstep house night with Muzik Bedroom Bedlam DJs most Thursdays plus regulars Andrew Culey and Mat Carter.
Dress Code: None
Capacity: 300

● Checkpoint Charlie First Thursday of the month at the After Dark Club, 112 London Street, Reading. 0171-439-2020. 9-2am. £6/£5. Residents Richard Ford, Piere and Mrt Carter patrol the watchtower at a revamped Charlie. They celebrate their sixth birthday on March 4 with extra special guests from abroad (believe us!).
Dress Code: No men
Capacity: 300

● Electronights Every fourth Thursday of the month at The Clinic, 13, Gerrard Street, 0831-106-315. 10-3am. £5. Resident Eurch from The Dusty Knights blends old school and new school hip hop and beats with visual shows from the likes of Req (5th Feb) (February 25).
Dress Code: None
Capacity: 200

● Get Up On It Weekly Thursdays at The Dogstar, Colindale Lane, Brixton. 9-2pm. FREE. Col Hammond (Dum Club, Girlz Boy) & Massimo (Dust 2 Dust) come together each week with funk, breakbeat, old school classics and special guests like Jon Carter and Howie B.
Dress Code: Whatever
Capacity: 400

● Jazz Fudge Phrowdown Thursday February 16 at Open, 144 Charing Cross Road. 0171-377-9930. 9-3am. £6/£5. The Isolatorist, Swollen Members, Scratch Perverts, Vadim and Stremplanus MCs A-Cyde, Chester Pand Fama G plus visuals from the Light Surgeons at the Jazz Fudge annual knees-up.
Dress Code: Whatever
Capacity: 700

● Madness Weekly Thursdays at The Annex, 1 Dean Street. 0171-277-2395. 10-4am. £6/£4. Ian Williams, Renne Pilgrim, Tayo, and the Bitch & Scarper label. Along with all the usual breakbeat bods (Matthew B, Layo, Adam Freeland, Tipper, Weatherall, Cool expect the likes of Jim Masters, Ashley Beedie and Barry Ashworth and special foreign guests: Renne Pilgrim, Mike, Vini, and BLIM (February 11) and Tayo, Renne Pilgrim, and Arthur Baker (16).
Dress Code: Whatever
Capacity: 250

● Movement Weekly Thursdays at Bar Rumba, 36 Shaftesbury Avenue. 0171-377-9494. 9-3am. £5/E4/E3. The weekly junglist hoo down continues apace with Jumping Jack Frost (February 18), Shy FX (25), Grooverider (March 4) and Swift & Darren Jay (Charged Records Party 11) joining residents Bryan One, Ray Keith and Marky from Brazil. Resident MC Moose.
Dress Code: None
Capacity: 450

● Oskani Cuts Monthly Thursdays at Notting Hill Arts Club, 21 Notting Hill Gate. 0955-149-740. 8-1am. £4/£3. Every third Thursday of the month and the Arts club is packed by hiphop fans ready for the talents of DJ Afro, Marlon, Mikkel and Nik.
Dress Code: None
Capacity: 250

● Prodigy Of Dub Monthly Thursdays at Crossbar, 257 Pontonville Road. 0171-837-3218. 10-3am. £6/£5. Aka Shantlays down the rootsical pressure and reggae on the last Thursday of the month.
Dress Code: Dub
Capacity: 250

Classic Club: Up Yer Ronson

Promoters Tony Hannon and Adam Wood on lockouts in Leeds

We started Up Yer Ronson at the Music Factory in Leeds in May 1992. We booked a then little known DJ called Brandon Block for £150, along with Steve Lee and Dave Dorrell.

We had already run the Soak and Kaos parties and we wanted to carry on working with our friends, so we had residents like Sasha and Graeme Park and guests like Allister Whitehead and Jeremy Healy. The opening night was a total lockout, but as soon as the students came back the whole club exploded with a lockout every week.

The highlight though was at Space in Ibiza in 1994 when Sasha played a seven hour set. Allister Whitehead played too with Nightmares On Wax live and Shovel from M People playing percussion to 3,500 people. That event proved to us that we were doing it for love not money. We also did mad things like booking M People as a twelve piece live band for 8,000 people at Ku. Those were the best times. Back in England we moved to the Pleasure Rooms and everything

started going wrong. There was a bust up in September 1996 when Dave Beer, us and the club came to blows. We had drugs planted in our offices and a lot of other strange things happened.

It was an untimely end to the club. We're bringing it back now because Leeds is crying out for a good night out that marries a well designed bar with a clubbing atmosphere. We're coming back!

Up Yer Ronson is on now on Fridays at Nato, Boar Lane, Leeds. Call 0113-230-5526 for more information



● **Small City** Monthly Thursdays at Dust, 27 Clerkenwell Road. 0171-739-8824. 9-late. FREE.

The second Thursday of the month with resident DJ Rollercoaster playing groovy/electronic, deep house and Afro funk.
Dress Code: None
Capacity: 250

● **Solid 9903** Monthly Thursdays at Smithfields, 340 Farringdon Street, EC1. 0171-236-4266. 9-2am. £5/£4. Residents from the Super Discount lounge include J-Kell, Dr D-Soc in Room One with Alex Gopher and DJ Amateur. Funk, easy listening, dirty house and all manner of weirdness.
Dress Code: Beret and onions
Capacity: 400

● **Those IGs** Fortnightly Thursdays at Ormonds, Jernyn Street. 0171-336-0266. 10-3am. £5/£3. From the makers of Mukatsuku, those kids are at it again in a hip hoppy style. A-Kagans, DJ Go, JBC, Tom Barwick and Paris Hair.
Dress Code: Baggy
Capacity: 400

● **Ultimate Base** Weekly Thursdays at The Velvet Rooms, 143 Charing Cross Road, London. 0181-960-8468. 10-3am. £6/£5. £8 for the birthday. Coxy, Jim Masters and Trevor Rock live reside at this weekly techno foray. Big celebrations on February 25 when Carl Cox is three, sorry the club is three. The resulting shindig will take place both at Velvet and Open across the road. One price gets you both venues to see Demek, May, Josh Wink, Doc Marten and Diaz Sound.
Dress Code: None
Capacity: 350

● **Valley Moods** Monthly Thursdays at Po Na Na, Duke Street, Reading. 01765-301-399. 9-2am. £3. Shenanigans with Lee Jones and Chris Duckenfield (March 11).
Dress Code: None
Capacity: 340

Ireland

Muzik's Essential Nights Out:

● **Breakdown**, February 19 at The Front Page, Belfast
Expect: DJ Krush

● **Ministry Of Sound**, February 20 at The Red Box, Dublin
Expect: Ministry madness

● **Northern Exposure**, February 21 at Red Box, Dublin
Expect: Sasha and Digweed

● **Shine**, March 13 at Mandela Hall, Belfast
Expect: Gene Farris at a wicked night out

● **Sweat**, every Saturday at Sir Henry's in Cork
Expect: You should know by now

● **Pure** Fortnightly Saturdays at The Tunnel Club, 24 City Quay, Dublin. 00-353-1671-0340 9-late. £7/£5.

D1 Records take over every other Saturday night for a little bit of techno, Twitch & The Billy over monthly with hip hop, big beats, breakbeats and techno.
Dress Code: Whatever
Capacity: 700

● **Sanctuary of Sound** Weekly Saturdays at Thompson's Garage, Donegal Square East, Belfast. 01232-323-762. 9-2am. £10. Strictly house and garage spun by resident Stephen Boyd and guests every Saturday night.
Dress Code: Dress up or die! Beware the doorman
Capacity: 400

● **Shine** Weekly Saturdays at Mandela Hall, QUBSU, University Road, Belfast. 01232-668-615. 9.30-2.30am. £9/£8. Definitely one of the best nights out in the UK for good underground dance music. 1999 sees Dave Clarke and Justin Robertson taking up former residencies at Shine. Dave Clarke and Alan Simms (February 20), DJ Sneak, Alan Simms, Simon McDermott, Razor (Quebec) and Phil Kieran (tickets available in advance) (27). Gene Farris (Chicago), Alan Simms & Simon McDermott (March 13), The Wiggle Tour featuring Pure Science live & Terry Francis, Nathan Coles, Alan Simms (20).
Dress Code: None but photo ID required for boozers
Capacity: 800

● **Sleuth** Saturday February 27 at Fusion, Londonderry. 9-4am. £10. An exclusive with DJ Hooligan (Da Hool) as Sleuth take over the North West's newest dance venue with drapes, banners, logos and visuals.
Dress Code: Whatever
Capacity: 1,000

● **Sweat** Weekly Saturdays at Sir Henry's, Cork. 00-353-212-79924. 9-2am. £6/£5. Residents Shane and Greg play for most of February and March on their own but that's no bad thing as they are two of the finest DJs you could wish for.
Dress Code: None
Capacity: 1,300

Sunday

● **Loose** Every Sunday at Red Box, Old Harcourt Street Train Station, Harcourt Street, Dublin. 00-353-1-478-0166. 10.30-late. £5/£3. Noel Phelan, Mark Dixon and Billy Sarney playing the eclectic wax.
Dress Code: Street smart
Capacity: 1,100

● **Northern Exposure** Sunday February 21 at Red Box, Old Harcourt Street Train Station, Harcourt Street, Dublin. 00-353-1-478-0166. 10.30-late. £10. Sasha and Digweed.
Dress Code: Exposure welcome
Capacity: 1,100

Thursday

● **Phunk'd Up** Weekly Thursdays at Club ZaZu, Eustace Street, Temple Bar, Dublin. 10.30-late. £5/£4. Residents Dean Sherry, Barry Dempsey and Darren Nolan play deep progressive house to hard trance.
Dress Code: None
Capacity: 250

● **Strictly Spiced** Weekly Thursdays at Thompson's Garage, Donegal Square East, Belfast. 9-2am 01232-323-762. £4/£3.10. Guest DJs flock to spin their handbags every Thursday night and pin resident Stephen Boyd.
Dress Code: A doorman picks the crowd. Lesser people have crumbled. Beware
Capacity: 400



Scotland

Muzik's Essential Nights Out:

● **Club 69** Every Saturday under the Koh-H-Noor in Glasgow
Expect: Underground techno with a spicy flavour

● **Colours**, March 6 at Club Mercado, Edinburgh
Expect: Farley & Heller

● **Floorplay** Every Friday at The Arches, Glasgow
Expect: House, funk and hip hop

● **Sublime**, February 26 at Wilkie House, Edinburgh
Expect: Hard house

Friday

● **The Ark** Weekly Fridays at The Tunnel, 84 Mitchell Street, Glasgow. 0141-204-1000. 10.30-3.30am. £7/£5. Room One has Michael Kille, Zammio and Scott Mackay banging out the 'ard 'ouse, and Room Two is Simon Foy and Duncan Reid playing garage weekly.
Dress Code: Smart, no trainers or sportswear
Capacity: 1,100

● **Buddha Solo** Weekly Fridays at Buddha Club, St Vincent Street, Glasgow. 0141-401-4640. 11-3am. £5. Bargain night out in a medieval bar and restaurant with the excellent Steve Sole Middleton spinning garage and house with bods like Phil Asher, DJ Spinnia and Joey Negro guesting.

Dress Code: Whatever
Capacity: 200

● **Floorplay** Weekly Fridays at The Arches, Midland Street, Glasgow. 0141-572-1177. 10.30-3.30am. £10/£8. Room One residents at the newly refurbished night are Slicone Soul, Jim Hutchison, Funk D'Void and Laurence Hughes. The back room is breaks and hip hop with Phat Out and Jengaheads.
Dress Code: None
Capacity: 700-1,800

● **Fridays Are Fresh** Every Friday at Blue, Rose Street, Inverness. 01463-222-712. 10-1.30am. £4/£3. Ian Thomson (ons resident) Gregor Fisher (February 19) has doors AJ (25) freshening up Fridays like taking a swig of bleach.
Dress Code: None
Capacity: 300

● **Higher Ground** Monthly Fridays at Honeycomb, Blair Street, Edinburgh. 0131-550-3716. 11-3am. £6/£5. Deep house and garage with Dr Arjun, Mr Todd, Brian Hunter and Lyley & Gino playing retro beats. Harijans them on March 12.
Dress Code: None
Capacity: 450

● **Manga** Monthly Fridays at La Belle Angele, Hasties Close, Edinburgh. 0131-220-5575. 10-3am. £10/£12. Underground Agent & Embellish from Juice & Splash Records (February 19).
Dress Code: None
Capacity: 470

● **Pressure** Friday February 19 at The Arches, 30 Midland Street, Glasgow. 0141-221-9793. 11-3.30am. £10. Wicked newish night with Carl Cox, Jim Masters, DJ Vadim, Mr Thing and Swollen Members (February 19), Slam residents (26), Justin Robertson, Adam Freeland, Jengaheads and Phat Out (March 5) and Slam residents (12).
Dress Code: Laidback
Capacity: 1,700

● **Pure** Fortnightly Fridays at The Venue, Calton Road, Edinburgh. 0131-557-3073. 10.30-3am. £6/£4. Residents Twitch, Brainstorm, Dribbler and The Bill. February 19 sees Ian Pooley guesting.
Dress Code: None
Capacity: 900

● **Robot Waltz** Fortnightly Fridays at C2 City Cafe, Blair Street, Edinburgh. 0131-539-9169. 9-1am. FREE. Deep house from our very own Murray Richardson and whoever can keep up with him.
Dress Code: No ruffians
Capacity: 200

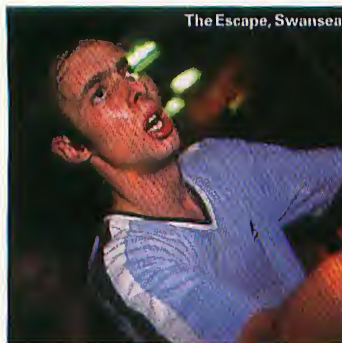
● **Rumba Club** Weekly Fridays at Ice Factory, Perth. 01738-630-011. 10.30-4am. £4. Mark Stuart and Johnny Fraser represent the residents on February 19 and Colin Taverdale on them on February 26. Billy Trail, Graeme Morrison (March 5) and residents (19).
Dress Code: No ruffians
Capacity: 1200

● **Scratch** Fortnightly Saturdays at The Venue, Calton Road, Edinburgh. 0131-550-3716. £7/£5. DJ/G/Hyperjans Lyley, Ruffians and The Dynamic Duo (February 27) and DJ Hi Tech from Ravvix (March 13).
Dress Code: Relaxed
Capacity: 550

● **Sublime** Fortnightly Fridays at Wilkie House, The Cowgate, Edinburgh. 0131-669-0043. 10.30-3am. £8/£6/£5.



pics JAMIE BAKER



The Escape, Swansea

"A Mass Visual Installation" with 8mm cine projections, 16mm projections and digital video footage, with musical accompaniment from Key Wright & Idge (February 19), Idge, Key Wright plus Beany & Felix in the Blue Room (26), Eve Records Night with Paolo Gargano & K90 (live) with Idge supporting and Beany & Felix in the Blue Room (March 12).

Capacity: 750
Dress code: None

Saturday

● **Club 69** Weekly Saturdays at Koh I Noor, 40 New Sneddon Street, Paisley. 0141-552-6791. 10-3am. £5. The best electronic music and techno money can buy. Check Bad Week Bill & Bastard (February 20), Maan "Marin" Mental & Woe "Wicked" Wilba (27), Common Factor (Planet El) Martin & Wilba (March 5), Wilba & Martin (12). As you can see from the names, beware.
Dress code: Whatever
Capacity: 200

● **Colours** Fortnightly Saturdays at Club Mercado, Market Street, Edinburgh. 01698-276-866. 11-4am. £12/E10. Colours are rolling out the champions on February 20 for their fourth birthday party with Jon Manoni & Des Mitchell (BCM, Majorca) at the helm. Congratulations. If Junior Boys Owns one of your labels to watch then check Terry Farley & Pete Heller (March 6).
Dress code: Glam
Capacity: 600

● **Colours** Saturday March 13 at The Arches, Midland Street, Glasgow. 01698-276-866. 10-30-4am. £14. Jon Manoni & DJ Crecy provide the fitzy house and beats for Glasgow's finest.
Dress code: Whatever
Capacity: 1,700

● **Colours Of Love** Monthly Saturdays at The Aquarium, 1 Beach Park, Irvine. 01693-276-866. 11-3am. £10. Saturday February 27 has CJ Mackintosh, Ian "Boney" Clark & Darren Macle doing the biz.
Capacity: 400

● **Joy** Monthly Saturdays at Willie House, The Cowgate, Edinburgh. 0131-668-3043. 10-30-3am. £8/E6/E5. Maggie and Alan remain in room with Trendy Wendy and Sally Friday starting up a storm in the back room.
Capacity: 750
Dress code: None

● **Jungle Magic** Monthly Saturdays at The Potterrow, Bristol Square, Edinburgh. 0973-142-195. 9-3am. £7/E5. You guessed it, it's the resin' business presenting on this occasion Planet V with Jumping Jack Frost, Bryan Gee, DJ Kid, G-Hac, The General and MC Feelman and Dynamite on March 6.
Dress code: Junglist
Capacity: 350

● **Mingin'** Monthly Saturdays at Studio 24, Calton Road, Edinburgh. 0131-467-2551. 10-30-3am. £5. Alan Joy's new club is all about back to basics clubbing. A bit of a no frills Kivik. Save job with the bare essentials. Brain Dumpster and Alan play hardcore, trance and hard house with possibly the cheapest bar in Edinburgh?
Dress code: Mingin'
Capacity: 300

● **Puro** Saturday March 6 at Glow, Belmont Street, Edinburgh. 0131-553-3824. 10-2am. £10c. Puro residents joined by a special guest.
Dress code: None
Capacity: 450



The Escape, Swansea

● **Substance** Weekly Saturdays at The Honeycomb, Blair Street, Edinburgh. 0131-225-5644. 11-3am. £10/E8. Residents Craig Smith, Mikey Simon, Ross Kiddle, & Bootsy muck about on February 20, but there'll be no messing about on the first birthday with Paul "Trouble" Anderson (March 6).
Dress code: None
Capacity: 450

● **TNT** Various Saturdays at Glow Nightclub, 9 Belmont Street, Aberdeen. 01224-648-000. 9-2am. £6. Andy D and Finnie are the residents at this jungle and hip hop soiree with Adam F, J Mijk and MC MC on February 13, Bukem, Blume, Intense and MC Conrad (27) and DJ Hypa and MC Fats (March 13).
Dress code: Tearin'
Capacity: 450

● **Triptonite North** Monthly Saturdays at The Honeycomb, Blair Street, Edinburgh. 0468-038-052. 10-30-3am. £5/E6. Muzik Magazine and Triptonite featuring Stuart Duncan, Dominic May, Matt Skiny, Gareth Sumerville, Colin Cook and Bedroom Bedlam genius in the making Murray Richardson (February 19).
Dress code: None
Capacity: 450

● **Tribal Function** Weekly Saturdays at The Venue, Canon Road, Edinburgh. 0131-550-3716. 10-3am. £7/E5. DJ Heather from Chicago is the special guest joining Nico F playing house with Sarah Mac and Ellen D in the Cooler playing funk. George T. Simon and Hare are the residents.
Dress code: None
Capacity: 900

● **Triumph** Weekly Saturdays at The Tunnel, Mitchell Street, Glasgow. 0141-204-1000. 11-3-30am. £6/E8. Progressive house and "electro Euro house" from Colin Tevendale and Steven McCreery every Saturday night with residents Kevin McFarlane and Stephen Lee providing a double helping of garage and vocal house.
Dress code: Smart, lots of effort required!
Capacity: 1,100

● **Void** Saturday February 20 at Glow 303 Club, 9 Belmont Street. 01224-648-000. 10-2am. £10/E7. Robert Armani makes a surprising appearance over the pond with Chris Knox.
Dress code: Tearin'
Capacity: 450

Wednesday

● **Ricochet** Weekly Wednesdays at The Marquee Club, Constance Street, Dundee. 01382-462-888. 9-30-2-30am. £7/E6. Residents Jonny Mac and Kim Damage spin hip, trip and flip flop. Guests turn up on the first Wednesday of the month and all drinks are £1.20. Now we're talkin'.
Dress code: Flip flops and flowers
Capacity: How long's a piece of string?

Thursday

● **Hi Kanto** Weekly Thursdays at The Glasgow School Of Art, Renfrew Street, Glasgow. 0141-342-4331. 10-2am. £1. Cheap night out every Thursday if you like hearing hip hop, breaks and new funk. Host DJs are Neil McMillan and Andrew Divine.
Dress code: None
Capacity: 450

● **Wanna Play?** Weekly Thursdays at The Tunnel, Mitchell Street, Glasgow. 0141 204 1000. 10-30-3-30am. £2-5/E4. Classic and contemporary house at this mainly student night, sees Kevin McFarlane and Scott Mackay in Room One and Lisa Littlewood spinning house and garage tunes in Room Two every Thursday night.
Dress code: Relaxed, clubby. Smart trainers okay
Capacity: 1,100

The East

Muzik's Essential Nights Out:

- **Glow**, every Saturday at Adlib, Southend
Expect: Long running quality house night
- **Miss Moneybags**, February 26 at The Waterfront, Norwich
Expect: Graham Gold and drums
- **Progress**, February 26 at The Whitehouse, Newmarket
Expect: Boy George kind thing

Friday

● **Dolusion** Friday March 12 at The Waterfront, 139-141 King Street, Norwich. 01603-632-717. 10-6am. £15/E12.50. Hardcore jungle and old skool with Vibes, Randall, Andy C, Bryan Gee, Force & Styles and Scooby.
Dress code: None
Capacity: 900

● **Miss Moneybags** Friday February 26 at The Waterfront, 139-141 King Street, Norwich. 01603-632-717. 10-6am. £12. Graham Gold, Jim "Shall" Ryan, Simon Owen and Oily Blackmore with Tony Clarke and beats and chill out rooms.
Dress code: None
Capacity: 900

● **Progress** Weekly Fridays at The Whitehouse, 109 High Street, Newmarket. 01638-669-771. 9-2am. £8/E7. Progress join forces with Temptation to present Boy George, Pete and Russell and Alex Daniels (February 26) and Serious are down with Judge Jules, John Kelly and Alex Daniels (March 5).
Dress code: Smart/No trainers
Capacity: 600

Saturday

● **Cultural Vibes** Weekly Saturdays at The Zero, Aviation Way, Southend. 01702-540-117. 9-2am. £6/E5. Ibiza Uncut experience tour with DJ EZ (February 20), Karl "Tuff Enuff" Brown (27), Ramsey & Fon (March 6), Spoony, Mike B and Grant Nelson (13).
Dress code: No sportswear
Capacity: 900

● **Glow** Weekly Saturdays at Adlib, Lucy Road, Southend. 01702-615-987. 9-2am. £8/E5. Southend throbs to Mark Moore (February 20), Boy George (27), Danny Ramping (March 6) and John Kelly (13).
Dress code: Smart and clean but trainers and jeans allowed
Capacity: 1,150

● **Harmony** Weekly Saturdays at Pains House, Princes Street, Ipswich. 01473-230-666. 9-3am. £8/E6. Danny J, James Band MC Flex lay down the garage grooves for the East Country masses.
Dress code: No sportswear
Capacity: 1,500

● **The Lick** Saturday March 13 at Hollywoods, Princes Street, Ipswich. 01473-230-666. £12/E10. London's biggest party rides in town for the 5th tour of the year with Trevor Nelson, Dodge and Hotsteppin in command.
Dress code: Strict
Capacity: 900

● **Temptation** Weekly Saturdays at The Whitehouse, 109 High Street, Newmarket. 01638-669-771. 9-2am. £8/E7. Tempted? Graham Gold, Alex Daniels, John Martin (February 13), Alex Daniels, John Martin and club classics (20), Daniele Davoli, Alex Daniels and John Martin (27), residents (March 6), Temptation and Clockwork Orange with Brandon Block, Alex P and Alex Daniels (13).
Dress code: Smart/No trainers
Capacity: 600

● **Tonic** Weekly Saturdays at Hollywoods, Princes Street, Ipswich. 01473-230-666. 10-3am. £8/E6. Danny J and James B get the garage crew over every week with guests to be announced.
Dress code: No sportswear
Capacity: 1,500

Wales & the West

Muzik's Essential Nights Out:

- **Blowpop**, February 26 at Blue Mountain Club, Bristol
Expect: Dope on plastic
- **Escape Into The Mix**, February 27 at Escape, Swansea
Expect: Pumping house
- **Hustler Showcase**, March 5 at Club Ifor Bach, Cardiff
Expect: Beats and breaks

Friday

● **Az-Oz** Monthly Fridays at Deilers Wharf, Taunton. 0421-357-449. 9-1am. £6. Marc Vedo and Richard Hetchell play the old house malarkey, innit? The last Friday of the month and free massages all night sounds alright too.
Dress code: None
Capacity: 500-1,000

● **Bring The Noise** Friday February 26 at The Brunel Rooms, Swindon. 01793-432-597. 9-30-3am. £7/E6/E5. 2 Vibe Crew, Karl "Tuff Enuff" Brown and Big Tony. One Nation on the 119 has Luke Neville with DJSS, Nicky Blackmarket, Mickey Finn and MC MC rumbly in the jungle next door.
Dress code: Whatever
Capacity: 1,200

● **Drive By** Monthly Fridays at The Thekla, The Grove, Bristol. 0976-210-767. 10-4am. £7/E5. Special jungle guests on the second Friday of the month with Ram Jack and Lurch with The Dugdog crew playing hip hop and funk upstairs.
Dress code: None
Capacity: 450

● **Escape** Friday February 26 at The Escape, Northampton Lane, Swansea. 01634-812-570. 9-10c. £8/E7/E6. Paul Cokerford joins his biggest fans Big Al and Danny Slade.
Dress code: Make an effort
Capacity: 1,200

● **The Freedom Sound Organisation** Weekly Fridays at Enzo's Nightclub, Highpost, Wiltshire. 01722-782-737. 10-3am. £5/E7. Si The Bastard, Shane Thompson, Tom Secret and Andy Castle bring techno to glorious Wiltshire.
Dress code: None
Capacity: 600

● **Full Tilt** Weekly Fridays at Chlores, Torquay. 01803-211-097. 9-2am. £5/E4. Stretch and Vorn Iven Torquay up on February 19 with Ben McGowan on Friday February 26.
Dress code: House gear
Capacity: 300

● **Hard Edge** Weekly Fridays at The Cavern Club, Queen Street, Exeter. 01392-258-070. 9-1am. £3/E4. web: www.cavernclub.co.uk email: cavern@hotmail.com Cutting edge drum & bass from resident DJ Cooke joining guests Undercover Agent Luce, Splash! (February 19), Served Chilled (Hard Leaders) (March 5) and Danny Breaks (12).
Dress code: None
Capacity: 250

● **Hustler Showcase** Fortnightly Fridays at Club Ifor Bach, Wommanby Street, Cardiff. 01222-666-400. 10-3am. £8/E5. Fortnightly beats and breaks with "a heavy skateboard involvement", apparently. DJ Krush guests on February 18, Prime Cuts gets on the act on March 5 and Hustler Allstars abound on March 19.
Dress code: Baggy
Capacity: 1,000

● **Karanga** Weekly Fridays at Po Na Na, Theatre Square, Swindon. 01793 644967. 9-30-2-00. £3 B4 11/E5 after. DJs Ben Hudson, Andy Fisher plus guests.
Dress code: Whatever
Capacity: 300

● **Karanga** Friday 26 February at the Pavilion, North Parade, Bath. 01225 316198. 9-2am. £10. DJs Seb Fontaine, Brandon Block, Andy Fisher.
Dress code: Housey
Capacity: 1,000

● **Peak** Monthly Fridays at The Cavern Club, Queen Street, Exeter. 0139-225-8070. 8-1am. £2/E3. Drum & bass comes to Exeter courtesy of F.U.N. launching Peak at the Cavern.
Dress code: None
Capacity: 250

● **PTangYangGipperBang... Yeah!** Last Friday of the month at The Emporium, 8-10 High Street. 01222-664-577. 10-3am. £8/E6. The big beat crazy gang of Johnny Acid, Neil Hinchley, Matt Jarvis and Rob Stagg are supposedly joined by two big guests every month but they're so slack they haven't sorted anything yet. Expect someone from Vail Of Sound... perhaps.
Dress code: None
Capacity: 1,000

● **Rocket** Friday February 26 at The Cavern Club, Queen Street, Exeter. 0139-225-8070. 9-1am. £3/E4. The Big C Groove Amadei and Ian Smith (Fruity Antics) rock it.
Dress code: None
Capacity: 250

● **Silent Running** Monthly Fridays at Club Ifor Bach, Wommanby Street, Cardiff. 01222-666-400. 10-3am. £6. Planet Valbum night with Bryan Gee, DJ Suw and MC Dynamite. Residents include Tommy, Guy and Chai Ali (March 12).
Dress code: Rinsing gear
Capacity: 450

Saturday

● **Beatz & Boiz** Weekly Saturdays at The Cavern Club, Queen Street, Exeter. 0139-225-8070. 8-1am. £3. The name says it all with The Orb's Dr Alex Patterson (February 27), Annie Nightingale (March 3), Rareforce & Wild Style Bob Nimble (13).
Dress code: None
Capacity: 250

● **Blowpop** Saturday February 26 and then monthly at The Blue Mountain Club, Number 2, Stokes Croft, Bristol. 0117-942-0341. 10-6am. £7/E6. John Stapleton and his dope beats are joined monthly by hip hoppers, bo hoppers and all that sort of scratchy line thing.
Dress code: None
Capacity: 650

● **Delicious** Monthly Saturdays at The Victoria Rooms, 1 Roff Street, Oswestry. 0602-332-508. 9-30-2am. £7/E6. February 27 is Kido and Jay Forrester banging out the beats at Oswestry's only night out. Prove me wrong.
Dress code: None
Capacity: 500

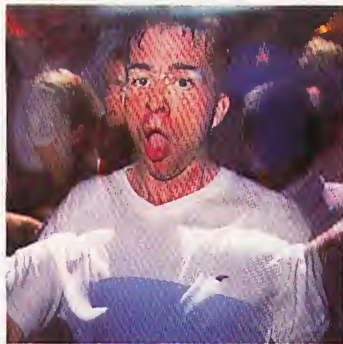
● **Enigma** Weekly Saturdays at Zero's (formerly Annabel's), Stow Hill, Newport. 01633-254-234. 9-2am. £5/E4. House mayhem with Tristan Bolutho (Galaxy 101) (February 20), residents night with Dean Nightingale & Lee Vibration (27), Charlotte (Lakota) (March 6) and Maurice (Chill Chuff) (13).
Dress code: No yobs or knobs. Smart clubwear, no trainers
Capacity: 400

● **Escape Into The Mix** Weekly Saturdays at The Escape, Northampton Lane, Swansea. 01634-812-570. 9-10c. £8/E7/E6. Escape with Danny Slade and the excellent Big Al every Saturday. See John Kelly, Scott Bond and Del G on February 20 and Jeremy Hoaly (27).
Dress code: Make an effort
Capacity: 1,200

● **Exocon** Weekly Saturdays at the Dance Academy, 121-123 Union St, Plymouth. 07857-995-503. 9-3am. £7. Extravaganza Special (February 20), Dean M/Howard & Dave Randall (27).
Dress code: Fruity and funky
Capacity: 1,000



Slinky, Bournemouth



It's your choice. The former is supplied by Tony Work, Jamie Anderson, M.J. Dan Farrell and Jody while the Heavens Pantry is Fronto/Jam Crew, John Doe and Dr Chl.
Dress code: Devilish
Capacity: 700

● **Monastery** Weekly Saturdays at Monastery, Torwood Gardens Road, Torquay. 01803-314-312. 12-7am. £8/£6. Brandon Block, Steve Darby, Chris Finan, Kev Hound and Walters (February 20). Ben House, Little Miss M & Adrian Deforme and Chris Roberts (27).
Dress code: None
Capacity: 600

● **Silk** Weekly Saturdays at Enzo's Nightclub, Highpost, Wiltshire. 01772-782-737. 10-3am. £5/£7. Weekly forays into house and garage out in the wilds of Wiltshire.
Dress code: None
Capacity: 600

● **Species** Saturday February 29 at New Trinity Centre, Trinity Road, Bristol. 0378-773-069. 9-late. £10/£8. The species on show tonight's man and is represented by Medicine Man and The Beetle, Jon Doe, Java, Tim Spin, Si McLean and Justin Anderson. Room Two is The Oil Experts, Metric, Justin Raven and Carlos. House, trance and weird things.
Dress code: Don't worry
Capacity: 600

● **Strange Fruit** Saturday February 6 at The Depot, Lawrence Hill, Bristol. 0117-954-1608. 10-6am. £6/£7. Haze and Luge like their techno and like nothing better than battering everyone else with it. Please oblige.
Dress code: None
Capacity: 900

● **Time Flies** Weekly Saturdays at Club Uropa, Dilwyn Street, Swansea. 01792 417 225. 9-4am. £7/£8. The long running house event reaches its Fifth Anniversary with an all-nighter featuring Jon Pleased Wmmmm, Danny Rampling, Jeremy Healy, Alister Whitehead, Richard Hitchen, Dave Jones, Craig Bartlett, Lady Laing and Tim Russell (27). Bartlett & Jones lock slightly lonelier on February 20.
Dress code: Smart clubwear
Capacity: 1,250

● **Touch Down** Saturday February 20 at Enzo's, The Highpost, Nr. Salisbury, Wiltshire. 01709-478-3473. 9-3am. £8 B4 11, £10 after. KGB, Rich The Ditch, Spaceman, Matt Handy, Jeff Cannon, Chris B, Trix playing hard house and techno.
Dress code: A smile
Capacity: 450

Tuesday

● **Trilogy** Weekly Tuesdays at Timepiece, Little Castle Street, Exeter. 01392-494-069. 9-1am. £5/£4. Drum and bass with hip hop and r&b upstairs. Mickey Finn and Aphrodite on February 23, Ed Rush mixes out on March 9 with residents M/V, Forensics and Sonny.
Dress code: No
Capacity: 700

Wednesday

● **Jolly Jazz** Weekly Wednesdays at The Quays Club, The Barbican, Plymouth. 01752-874-091. 10-2am. £4/£3. Resident Pete Isaac plays hip hop, jazz and all that. Day/G (February 17), The Goosle (24), Russ Dewbury (March 10) and Patrick Forge (17).
Dress code: Funky, trainers okay
Capacity: 400

Thursday

● **Cheesy Club** Weekly Thursdays at Timepiece, Little Castle Street, Exeter. 01392-490-948. 9-1am. £3/£2. Hip hop, classic funk and deep house all being stuck in the pot for the last five years yet not a whiff of their namesake. Matt Cheesy, JFR, Chris The Prince Of Darkness and DJ Son hold the cheesy knives.
Dress code: None
Capacity: 600

● **Forbidden** Weekly Thursdays at the Cotton Club, Cambrian Road, Newport. 07971-512-343. 9-1am. £3/£2. DJs Clarke Gibson, Neil Young, Dean Nightingale and Crispian Leigh aka the Welsh Massive housing things up in a leaky style.
Dress code: Smart clubwear
Capacity: 500

● **Freeform** Saturday February 20 at The Pirate, Falmouth, Cornwall. 0973-345-368. 9-1am. £4/£5. Bill Riley (Protocol & Full Cycle), Blu Mar Ten (Good Looking Records) join residents Oktal & Freight Corporation in Room Two.
Dress code: None
Capacity: 500

● **Hope** Saturday March 20 at Easton Centre, Bristol. 0117-942-9625. 10-4am. £6/£5. Hope records are on their fifth release and as if to celebrate are holding a party with Tribe Records and seeing who's the best. Frank Gee from Piripups joins Stereocore live, Leon Alexander and Ian Wilkie in the Hope room while Simon "Bassline" Smith, Cridge, Mulder, D&A and DJ Scope represent Tribe.
Dress code: Whatever
Capacity: 400

● **Karanga** Weekly Saturdays at Babylon, Kingston Road, Bath. 01225-400-404. 9.30-2am. £3 B4 10.30/£5 after. Ben Hudson, Andy Fisher, Tom Woodcock, Jon Gigg, Danny Platt on rotation plus occasional special guests.
Dress code: Devilish
Capacity: 700

● **Labyrinth** Saturday March 6 at New Trinity CC., St Philips, Bristol. 01934-624-252. 10-5am. £8/£7. Deep, hard minimal techno or experimental funky dance music.

Friday

● **Bamboogie** Weekly Fridays at The Old Fire Station, 38 Holdenhurst Road, Bournemouth. 01202-503-888. 9-2am. £3/£2.50.

TBC (February 19), Si and Seth (26), Soulsonic, Bamboogie's sister night come down for a gaggle (March 5) and Basement Jaxx (12). Residents Jon Langford and Rob Aldritt play the house with Candyman and Disco Duty.
Dress code: Wear a smile
Capacity: 1,200

● **The Boutique** Fortnightly Fridays at The Beach, 171-181 Kings Road, Arches. 01273-722-272. 10-3am. £7/£6. The name says it all, or at least it used to when it was the Big Beat Boutique. Now it's just the plain old buttock, I mean Boutique with the finest servings from the Skint crew of Fatboy Slim, Midfield General and those folk.
Dress code: Whatever
Capacity: 400

● **Bubblefunk** Fortnightly Fridays at Escape, 10 Marine Parade, Brighton. 01273-624-774. 10-2am. £6/£5. Mat B and special guest Adam Freeland playing those new breakbeat sounds.
Dress code: None
Capacity: 500

● **Club Class** Weekly Fridays at Atomic's, Unit A, Hart Street, Maidstone. 01622-790-977. £7/£6/£4. Pure class with John Cecchini, Hayes, Tomislav (February 19), Judge Jules, Tomislav, Connie (26), Billy Idol, Tomislav and Ben Fossil (March 5), Lisa Pin Up, Tomislav, Jason Taylor (12).
Dress code: None, just have fun!
Capacity: 800

● **Ekmentz Of Porn** Monthly Fridays at The Pressure Point, Richmond Place, Brighton. 01273-623-050. 10-2am. £4/£3. The team behind Goggles present their porno-friendly night with Itchy and Cheeks live playing "modern funk".
Dress code: Whatever, Trevor
Capacity: 200

● **Frankin' The Frame** Monthly Fridays at The Beach, 181 Kings Road, Arches, Brighton. 01273-704-610. 10-3am. £7/£6. A joint venture between the Boutique, No Future and Loaded Records. Residents Super_Collider play live with S Begg, Nick Spice and guest Andrew Weatherall (February 19).
Dress code: Victorian bathing suits
Capacity: 700

● **Nu Gunge Central** Fortnightly Fridays at BN1 Club, 1 Preston Street, Brighton. 01273-323-161. 10-2am. £4/£5. Mick Fuller (Surf 107) & Eddie C (Charlie Parker) alongside residents Kinetic and Dee-R on February 26.
Dress code: Whatever
Capacity: 400

● **Optical** Fortnightly Fridays at Escape, 10 Marine Parade, Brighton. 01273-624-774. 10-2am. £6/£5. Tech house business every fortnight with residents Terry Francis, Mikee and Nathan Cokes (February 12) and Colin Dale (26).
Dress code: None
Capacity: 500

● **Pussycat Club** Weekly Fridays at Zap Club, Brighton. 01273-821-147. 10-4am. £7/£6/£5. Fridays in Brighton haven't been the same since The Pussycat Club started punting with resident pussies Sexy Simon Jordan, Nippa Deep Downey and Big Ben. Special people playing records are Boy George (February 19), Stretch & Vern (26), Lisa Pin Up (March 5) and Alister Whitehead (12).
Dress code: Clubwear
Capacity: 1,000

● **Slinky** Weekly Fridays at the Opera House, Boscombe, Bournemouth. 01202-399-922. £4/£5/£6 9-3am. Slinky business abounds as Bournemouth's beautiful people slip into their slinkys to experience Judge Jules, Lisa Loud and Grovender (February 19), Westbarn, Taucher and Ray, Keith and Nicky Blackmarket (26) joining resses Gary White, Tim Lyall and Chris B in the house room with Cocoshbeen residents Orbit, Keaton, Shafie and MC Shadow playing jungle.
Dress code: Smart clubwear
Capacity: 2,000

● **Tour De Force** Fortnightly Fridays at BN1 Club, 1 Preston St, Brighton. 01273-323-161. 10-2am. £5 B4 11 pm. Paul Campbell (Wiggle) & John McKenzie (Phat Jam Records) fight over the wheels of steel on February 19.
Dress code: Whatever
Capacity: 400

Saturday

● **Bents World** Weekly Saturdays at The Enigma, Ship Street, Brighton. 01273-704-608. 10-2am. £5.50/£4.50. Five years young with resident Eddie joined by regulars Damian Harris, Andy Mac, Cristian Vogel and Nick The Record.
Capacity: 300
Dress code: Relaxed

● **Goushiky** Monthly Saturdays at The Wedgewood Rooms, Albert Road, Southsea. 01705-293-050. 9-late. £7/£6. Daz Saund joins Ian Void and Dave Saunders on Saturday February 27 for Portsmouth's only regular techno excursion.
Dress code: None
Capacity: 400

● **Legacy** Weekly Saturdays at The Manor, Matchams, Bournemouth. 014250-480-855. 10.30-4am. £6/£5/£10. In which Jon Langford, Paul Moss, Spanish Inquisition, Tommy & Happy and Artwell play on all nights. Sasha and John Digweed (February 20), Darren Emerson (27), Renaissance with Nick

Warren (March 6) and Tyrant with Craig Richards and Lee Burridge (13).

Dress code: No sportswear or scruffy denim
Capacity: 800

● **Legends Of The Future** Weekly Saturdays at The Pressure Point, Richmond Place, Brighton. 01273-888-847. 10-2am. £5. Dark, light, funky and tearing jungle and beats every weekend.
Dress code: None
Capacity: 150

● **Medicine** Weekly Saturdays at The Zap Club, Old Ship Beach, Brighton. 01273-202-007. 10-3am. £7/£6/£5. Joining residents Sarah Chapman & Mike Portelli are Phil Perry (February 20), Angel (27) plus in the Cocktail Arch Andy Mac & Paul G (ain) (Skint) mixing it up.
Dress code: Stethoscopes & thermometers

● **Pure Sex** Saturday March 5 and monthly at South Parade Pier, Southsea Seaford. 01705-293-050. 9-late. £10/£9. Pure Sex teams up with Karanga so the residents total comes to four, with Steve Conway, Stu Rising, Ben Hudson and Andy Fisher all putting their oar in.
Dress code: None
Capacity: 1,200

Sunday

● **Breakers Lounge** Sunday February 28 at The Arts Club Bar/room, 7, Ship Street, Brighton. 01273-727-173. 6-11 pm. £1. Mex. Disastronaut featuring MC Babaloo and resses Subtropic and Psy with breakers and poets.

Dress code: Slacker
Capacity: 250

Wednesday

● **Goggles** Fortnightly Wednesdays at The Tavern Club, North Street, Brighton. 0374-488-414. 10-2am. £1. A messy pound to see the Stompaphunk Music label launch with Da Void and DT spinning. All kinds of funk and bits and bobs let loose in a stream of consciousness you haven't seen the like of since Dylan fell out of his tree on "The Magic Roundabout" and broke his G-string.
Dress code: Whatever
Capacity: 350

● **Vertigo** Fortnightly Wednesdays at BN1 Club, 1 Preston St, Brighton. 01273-323-161. 9.30-2am. £3 before 11/£4 after. Special guest Dax joins Ravi and Andy (Feb 17).
Dress code: Whatever
Capacity: 400

Thursday

● **Brighton Base-d** Thursday March 11 at The Zap Club, Old Ship Beach, Brighton. 01273-202-007. 10-3am. £5. Drum & bass & breakbeat event with all profits going to the Project Antifreeze to help the homeless in Brighton. Stage One is Quantum (Pressure Crew), Stella, Skynet (Audio Blueprint & Underfire), D-Jay (boi tribe), Ben Diamond and MC Junior Red with Stage Two boys Subtropic, Ager, Nerve, Shona, Anash.
Dress code: Whatever
Capacity: 500

● **Diamond** First Thursday of every month at BN1 Club, 1 Preston St, Brighton. 01273-323-161. 10-2am. £3. Continuing with Brighton's ground-breaking midweek drum & bass session with the likes of DJ Quantum, Billy Diamond & Frenchie.
Dress code: Whatever
Capacity: 400

● **Freebass** Every third Thursday of the month at BN1 Club, 1 Preston St, Brighton. 01273 323161. 10-2am. £2.50. Local talent Skina, Click 'n' Cycle and Ager apply the vinyl pressure plus live showcase of DAT sets from some of Brighton's leading beats and breaks producers on February 18.
Dress code: Oh just get down there!
Capacity: 400

● **Moonstar** Fortnightly Thursdays at BN1 Club, 1 Preston St, Brighton. 01273-323-161. 10-2am. £3.50 before 11/£4.50 after. Rapidly becoming Brighton's most credible midweeker with Bronx Dogs on February 25.
Dress code: Whatever
Capacity: 400

● **Phonic Hoop** Weekly Thursdays at Enigma, 10 Ship Street, Brighton. 01273-228-439. 10-2am. £3. Every Thursday sees Robert Luis and guests getting jiggy with it. Tim "Love" Lee guests on Thursday February 18. Why not have a piss about on the Atari in the back room?
Dress code: None
Capacity: 250

● **Renaissance** Thursday March 18 at Dance Nation, Club Uropa, Portsmouth. 01782-717-872. 10-2am. £3. A bargain to be had here with Alister Whitehead joining John Chapman, Mark Matthews and Andy James on the coast.
Dress code: Make an effort
Capacity: A lot

● **Vibe Tribe** Every Saturday at BN1 Club, 1 Preston Street, Brighton. 01273-323-161. 10-2am. £5. £7/£6. The jungle boyside into town on some rolling beats horses with Randall (February 20), DJ Die (27) alongside MCs Ragga D and Melody.
Dress code: None
Capacity: 400

The South

Muzik's Essential Nights Out:

● **The Boutique**, Fortnightly Fridays at The Beach, Brighton. Expect: No big beat whatsoever

● **Frankin' The Frame**, February 19 at The Beach, Brighton. Expect: Nowt with Super_Collider and Weatherall

● **Legacy**, February 27 at The Manor, Bournemouth. Expect: Quality house and garage

● **Optical**, February 26 at Escape, Brighton. Expect: Tech house

● **Slinky**, February 26 at Opera House, Bournemouth. Expect: Taucher, Westbarn and banging beats



Having it on a touchy-feely,
love and togetherness tip

MUZIK

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WOODY'S

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MUZIK PRESENT 50 NIGHTS OF MADNESS IN ASSOCIATION
WITH WOODY'S AND WKD

"New Year's Eve
came in with a
bang at the
Escape in
Brighton.
Bedroom Bedlam
DJ Martin
Lodge rocked it"

"Edinburgh's
**Triptonite
North** ignored
the turkey and
sherry on
Christmas Day
and had it right
off instead"

"CJ Mackintosh
re-opened
Bournemouth's
Legacy in
1999 with total
dancefloor
annihilation"

ClubNights

EDINBURGH - FEBRUARY 19



Triptonite North

THE HONEYCOMB, BLAIR STREET.
TEL: 0468-038-052.

Are you taking a Triptonite? No love, I prefer the old Mitsies. Right oh. Matt Skinny, Stuart Duncan, Gareth Somerville, Colin Cook and Bedroom Bedlam DJ Murray Richardson should be able to keep up too.

LONDON - FEBRUARY 26

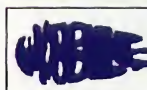


Wildlife

HEAVEN, VILLIERS STREET, CHARING CROSS.
TEL: 0171-930-2020.

Wildlife indeed with Carl Cox, Mark Lewis (Logic LA), Mark Shimon, Simon Eve and Shades of Rhythm (live) providing main room frolics. Room 2 is Jason Moore, Phil Perry and Jon Jules while the roomful of Bedroom Bedlam DJs will feature Alison Marks, Leigh Morgan and Dan Jarvis.

BIRMINGHAM - MARCH 6



Wobble

THE VENUE, BRANSTON STREET, HOCKLEY.
TEL: 0121-233-0339.

Prepare to blow out some rather wobbly candles because it's Wobble's 7th birthday and they've drafted in none other than Derrick May to join the hostess trolley wheeling Phil Gifford and Harrison Daniels. Congratulations.

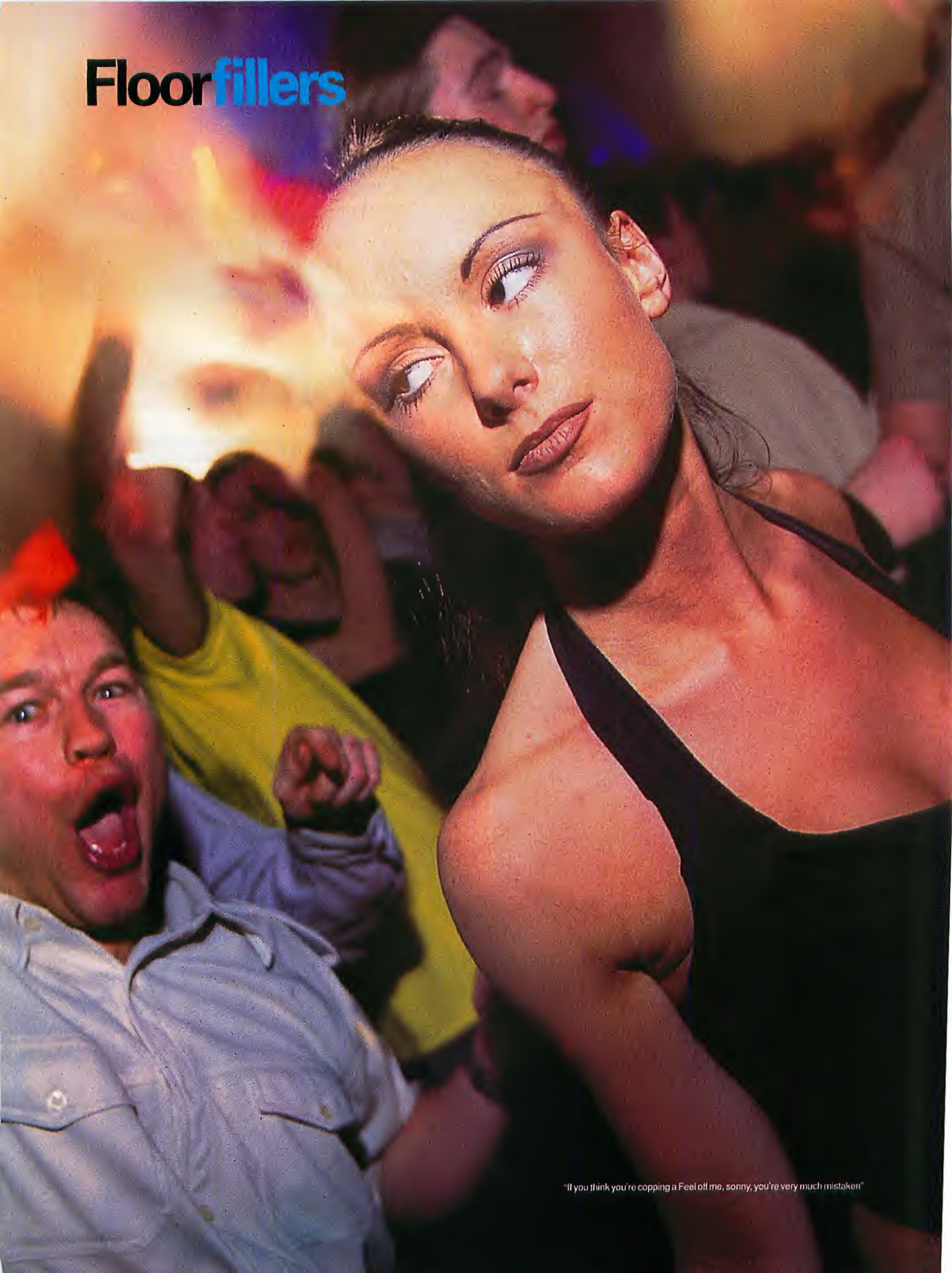
OUR SPONSORS, WOODY'S & WKD, ARE GIVING AWAY A CRATE OF THEIR UNIQUELY FLAVOURED DRINKS.

To win, just answer this question:
Which Underworld track was featured in the film 'Trainspotting'?

Send your name and address on a postcard to:
Mega Mega White Thing, Woody's/WKD Giveaway,
Muzik Magazine, King's Reach Tower, Stamford Street,
London SE19LS. The first correct entry out of the Editor's
plastic bag wins. All entries must be received by March 10.
You must be over 18 to enter and the Editor's decision is final.



Floorfillers



"If you think you're copping a Feel off me, sonny, you're very much mistaken"



Feel

UCLSU, Preston

STILL haven't been to bed," moans Feel promoter Tim. It's Monday morning, 48 hours after he originally got out of the sack and it's been a hard day's night or two. Along with 1299 other people, he's just celebrated the fifth birthday of the club he runs along with resident DJ George Thompson and he's done it in style.

A former regular at Shelly's, Tim was devastated when the north's most happening night shut down. Moving to the old mill town of Preston with its large university population, Feel was born as a party for a handful of mates.

Five years on and the amphitheatre style student union is rocking to John Digweed's euphoric trance sound with wave after wave of warm synths rolling around the steps. It's as hot as the Devil's pants, as loud as an earthquake and more smiley than Mr Mitsubishi himself.

If the fact that the club only runs during the university's term time conjures up images of thousands of grubby students drinking snakebite and vomiting down their "crraazy" dungarees, you'd be wrong. The club actually attracts less than half its capacity in prospective doctors, lawyers and landscape gardeners.

But Feel does bend the rules slightly. While a lot of northern clubs encourage DJs to play one particular sound, Feel relies as much on mellower DJs like Allister Whitehead and Graeme Park as Tall Paul and Carl Cox's cranium cracking techno, and it's all greeted with the same enthusiasm.

Forget the fact that Archer's peach schnapps and Taboo are the two most popular drinks at the bar, that it all finishes far too early at 2am and that you've deafened yourself. Just feel it.

Rob Da Bank

FEEL takes place fortnightly Saturdays at the University Of Central Lancashire Student Union, Fylde Road, Preston. 01772-517-799. 9-2am. £10/8

Feel's All Time Top Ten

- 1 **I IMAGINE (EDDY FINGERS MIX)**
Mary Kiani (Mercury)
- 2 **FLAMING JUNE BT** (Perfecto)
- 3 **1998 (PAUL VAN DYK MIX)** Binary Finery (Orbit)
- 4 **THREE DRIVES ON A VINYL** Greece 2000 (Massive Drive)
- 5 **OFFSHORE 97** Chicane With Power Circle (Xtravaganza)
- 6 **EL NINO** Agnelli & Nelson (Xtravaganza)
- 7 **FEEL** George Thompson (Pacifica)
- 8 **NO MATTER WHAT YOU DO** The Flavour (Jive)
- 9 **ANTHEM** Digital Blondes (Fluid)
- 10 **TWO FATT GUITARS** Direkt (DMC)

pics JAMIE BAKER



Floorfillers

Subfunk

The Junction, Cambridge

The university town gets a BA in breakbeats

As a business proposition, a breakbeat night in Cambridge would probably have the bank manager showing you the door. The town's appetite for anything other than house and trance has always been minimal and on a freezing January night, the hike from the centre of town to The Junction, Cambridge's only late licence venue, is a bit of a disincentive, too.

Not that any of this has deterred Subfunk promoters and residents Marcus Burton and Kiran Chevil. Tonight is only the third Subfunk night. The first, held at The Junction with The Freestylers last July, pulled a crowd even with the students on holiday and a recent London night with Adam Freeland ran until nine in the morning ("It wasn't exactly a legal venue," they admit). Feeling confident, the duo plan to bring up live acts from Fused & Bruised, TCR and Whole Nine Yards and have just started a regular Sunday club.

Marcus and Kiran open and close the night with a mix of classics ("Planet Rock", "Who's The Badman"), obscurities (neglected rave-era breakbeat) and tracks from labels like Marine Parade and Botchit & Scarper. "We're not strictly a nu skool breaks night," they insist. "If we see something that will work we'll try it." Guest Rennie Pilgrem is whipping up thunderous breakbeats, cyborg electro and filthy rave basslines. The crowd are a varied bunch. A group of shaven-headed men are bug-eyed on the podium, while a mixture of fresh-faced students, old ravers and clubbers get sweaty to surprise anthems like "Plastic Dreams". There's even a long-haired bongo player accompanying the chunky tech-house in the bar.

This is the first time most of them have been to a breakbeat club, but there's no shortage of open-mindedness. Nel is a 32-year-old from Norfolk who last came to The Junction for a Megadog night but he's loving every minute of it. "It's not too hard, it's always funky and it's easy to get into. What's not to like?" A breakbeat night in Cambridge? Clearly it's not such a bad idea after all.

Dorian Lyndsky

Follicle-free guest DJ
Rennie Pilgrem



Punters admire the Cambridge architecture



pics TRISTAN O'NEILL



"Scuse me mate, which
way's the dancelloor?"

Floorfillers



Cookies & Cream: Booty-full



Cookies promoter Hugh



pic: DEBBIE J BRAGG

Cookies & Cream

The Leisure Lounge, London

London two-step served hot and sweet

SOMETIMES things ain't always what they seem. The MC is roaring, "This one goes out to all the birthday posse!" Girls are giggling in groups as they check out each other's threads. Jittery boys strike b-boy poses and talk about "booty". If it wasn't for the soundtrack of underground garage and vast quantities of Moët, you'd be forgiven for thinking you were back at the school disco.

It's this carefree vibe that helps explain the abundance of attitude, striking of poses and blatant eyeing up, but without the moodiness that plagues many garage dancefloors. The kids are getting sweaty to top resident Mr Do's two-step selection and every girl – and I mean every – is decked out in either a way-tight dress or mini-skirt fashioned from an impossibly small piece of cloth. Strappy high heels are *de rigueur*. Forget your combats or grungy Soho chic, this is high fashion with an edgy East End spin.

The back room dispels any doubt you may have that r&b is now the soundtrack of choice for millions. It's chocka all night and throbbing to liquid smooth vibes. It's especially popular with the Asian kids, while the 400-odd strong queue outside is testament to the club's massive attraction to all sorts of people, regardless of race or gender.

Back on the main floor, Mr Do says he keeps the vibe sweet because "when the girls have a good time, the guys always follow". And he's right – the booty-shaking is reaching fever pitch, the bumping and grinding is verging on the pornographic and the sound of popping champagne corks is almost deafening. And all those who say that underground garage is just a London thing are clearly blowing hot air – people have driven down from Manchester, Liverpool and York to take up Cookies & Cream's two-step challenge. The question is, will you step to it too?

Kieran Wyatt

Cookies & Cream, every Saturday at The Leisure Lounge, 121 Holborn, London. 10-6am. £10. Call 0956-850-524

Cookies & Cream Top Ten

- 1 **SHANKS & BIGFOOT** – "Sweet Like Chocolate" (Chocolate Boy)
- 2 **WHITNEY HOUSTON** – "It's Not Right, It's OK" (Arista)
- 3 **BRANDY & MONICA** – "That Boy Is Mine" (white label)
- 4 **MONDAY MICHIRU** – "You Make Me" (Verve)
- 5 **STEPHEN EMMANUEL** – "What U Do"/"Hold On" (Inferno)
- 6 **ANOTHER LEVEL** – "I Want You For Myself" (Northwestside)
- 7 **DOOLALLY** – "Will You Wait For Me" (Virgin)
- 8 **CEVIN FISHER** – "You Got Me" Burning Up" (Wonderboy)
- 9 **PILLS** – "Super Harmony" (Mercury France)
- 10 **E17** – "Betcha Can't Wait" (Wildstar)

Compiled by MRDO

Faithless

Leeds Metropolitan University

If God is a DJ, then Faithless are angels

HOW many techno gigs have you been to where you've been confronted with a couple of slapheads cringing behind a sampler, pressing the buttons labelled "can't wait till it's over"? Too many, right? Well, you can forget all that now because Faithless are reconfiguring our notions of what live dance music should be all about.

What sets them apart is an abundance of stage presence, much of it in the shape of prowling

rapper-cum-vocalist Maxi Jazz. You'll remember him – he was the one who groaned about tearing off tights with his teeth on their smash epic trancer "Insomnia". And although he doesn't get up to any of that tonight, he still proves he's a cunning linguist when he ad libs through a temporary sound meltdown. He lets fly with lyrical streams of semi-nonsense that Shaun Ryder would be proud of: *"I'm not a mystic, just realistic/I've been eating my protein so my moves are smooove just like hand cream"*. Well, at the time it made perfect sense.

Sister Bliss and guitarist Jamie Kato also make their presence felt throughout the show, Bliss especially when she adds lush, sweeping strings on "She's My Baby". Kato also acts out his heavy metal fantasies on his six-string – he couldn't be

more rock if he strapped on an exploding codpiece and started shouting "Hail Satan!".

The big tunes are all present and correct of course. "Insomnia" is one big mosh fest, "Don't Leave" brings a few lighters in the air, and the epic finale of "God Is A DJ" has Jazz throwing Christ-style crucifixion shapes, bathed in pure white light. The whole place goes typically pogo bananas.

With a show that careers from understated torch ballads to high-octane Brit-house and all points in between, topped off with lashings of high drama, Faithless illustrate why they are the justified recipients of Muzik's "Best Live Act" gong. Looks like they're destined to continue making true believers out of many more people yet.

Kieran Wyatt

PIC RAISE-A-HEAD



UNKLE: Cast no Shadow

UNKLE

Oxford Brookes University

James Lavelle's trip hop odyssey translated in thrilling live scratchathon

THREE men. Six turntables. 4,560,806 scratches. And one pair of exceedingly thick spectacles. Introducing UNKLE live.

Not *that* live, actually. Make no mistake about this: precisely none of the megastars who contributed to "Psyence Fiction", James Lavelle and DJ Shadow's collision of hip hop, vanity and marketing from last year, could make it to tonight's performance. So no Richard Ashcroft wringing the last teardrop of despair from "Lonely Soul". And no Thom Yorke, Ian Brown, Mike D, Badly Drawn Boy, Alison Temple or Kool G Rap either. And, most significantly, no DJ Shadow, whose architectural samplescapes are the project's very lifeblood.

No. UNKLE live consists simply of James Lavelle and Scratch Perverts First Rate and Tony Vegas

DJing the records of "Psyence Fiction". On decks, one after the other. With scratches and stuff. Perhaps you'd agree that just as "Psyence Fiction" was less the groundbreaking *magnum opus* it clearly wanted to be and rather the product of a fat contact book and a big advertising spend, there's good reason to be suspicious of the concept of UNKLE live.

Perhaps you'd also be surprised to discover that UNKLE's ninth ever live gig is little short of a brilliantly executed, inventive and possibly revolutionary performance, principally because Lavelle's three man crew manage to synchronise the various talents of a live band and a DJ set. The gathered get what they want, regardless of the manner of delivery. They hear UNKLE's better moments cut up, scratched, improved upon, revised and remixed with a flexibility impossible to achieve were the respective singers actually in attendance.

So when Ian Brown's disembodied vocal spooks through the venue as Lavelle drops "Be There", the crowd erupts into applause. When, two

minutes later, Tony Vegas deconstructs the track into a thousand micro-scratches, the masses react with an energy and enthusiasm that seems inappropriate to such serious-minded music.

It's a similar story with an insanely upbeat, timestretched "Drums Of Death", an explosive "Nursery Rhyme" and even the parting shot, the Thom Yorke-led "Rabbit In Your Headlights", which provokes the kind of response usually reserved for World Cup Final matches or Labour election victories. Fearing pandemonium, the security nervously eye the emergency exits.

And so what started from a highly suspect, if not downright dishonest position, ends up not only vindicating the lofty claims Lavelle has made for his music, but proves also that the art of DJing is capable of mounting a credible challenge against the hegemony of the traditional band format on the live circuit.

Convinced? For a better understanding of "Psyence...", you're strongly advised to check out its appliance.

Kevin Braddock

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On Saturday 27th March 1999 you are cordially invited to become "Lost in Music". All those that converge to witness this extraordinary event come knowing that the Helter Skelter mystery train has once again arrived. With it bringing the incredible spirit of dance, filling everyone attending with the urge to completely lose themselves in the music. Helter Skelter, touching down a few times a year & stopping for one night only before moving on once more to explore the outer limits in it's search for cutting edge technology & futuristic entertainment resources. The H.S.O. team of specialists, dedicated to the continuous search for new ways in which to enlighten, delight & fascinate the youth generation of today. Creating a nocturnal village - for one night only - so that they can reveal what they have found to the dance music civilisation, whilst those not in the know sleep the night away. Those that do know can enter this no expense spared designer dance party & be overwhelmed by a breath taking display of panoramic backdrops, computer generated visual effects, pioneering multi-level architecture & state of the art high tech, free fun fair rides.

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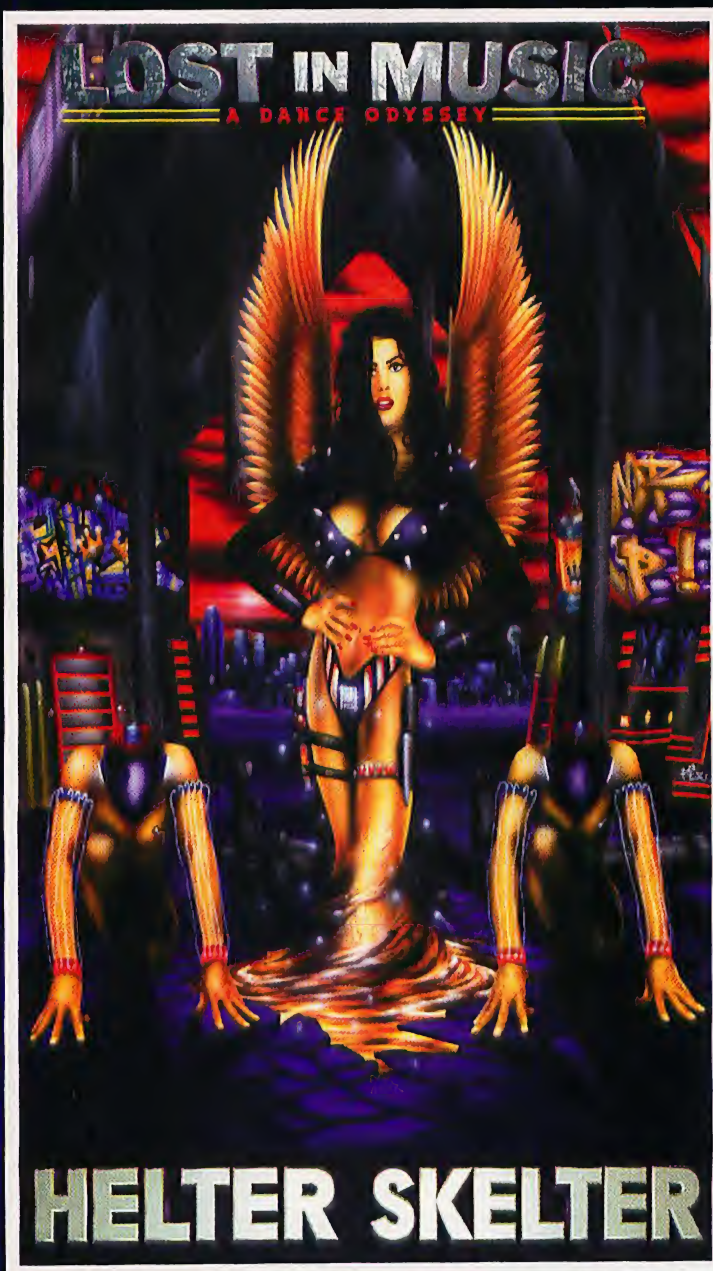
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Modo

Where are you? 23-25 Fleet Street, Liverpool L1 4AR.

Contact telephone: 0151-709-8832.

Will I be able to get in? We do like people to be smartly dressed at the weekends, but during the week it's very studenty so it's more relaxed, but no trainers or tracksuits.

What will I hear? We only have a DJ on Sundays for Homo Modo, a gay night for private members only. The rest of the week is easy listening chilled out music using a big CD multiplex system which controls the vibes.

What can I drink? Bottles of beer are £1 until 8pm then £2.20 for a pint or bottle after that. It's £1.85 for a spirit and mixer but we also have a cocktail bar.

And eat? We do have a restaurant, in fact the only Japanese restaurant in Liverpool. It's called Sushi, Not Sushi and there is also a cafe for snacks.

Who might I be sitting next to? We get lots of celebrities down here. Boy George, Lisa Stansfield, the casts of "Brookside" and "Hollyoaks", Sporty Spice and players from Everton and Liverpool football clubs.

What time do I have to leave? We're open from 8am until 2am every day except Sundays when we shut at 11pm.

What's so special about Modo? We just have a really nice bar, you should come and see for yourselves. The decor is all antique furniture and fish tanks.

It really is one of the best bars in Liverpool.

Muzik says: We can't disagree that this is in fact a fine bar with four areas covering great food, mellow music and with a very comfortable line in sofas.



Air Organic

Where are you? 36 Kelvingrove Street, Glasgow.

Contact telephone: 0141-564-5201.

Will I be able to get in? There's no dress code at all.

What will I hear? Paul Coy plays hip hop on Fridays and on Sundays. The Jengaheadz play whatever they fancy. The rest of the week the staff play whatever they want.

What can I drink? House lager's £2 up to £2.30 and a spirit and mixer starts at £2.

And eat? There's a modern international restaurant upstairs which is approximately £25 per head.

Who might I be sitting next to? Lots of the Soma crew. Gene Farris, Aqua Bassino, Pet Shop Boys and The Unabombers.

What time do I have to leave? We're open till two every night apart from Sunday.

What's so special about Air Organic? Our staff are the most clued up musically in Glasgow. We don't play cheese and we're not in the city centre so people have to come out of their way to visit us.

Muzik says: Not only is the restaurant superb, but the cavernous basement is ideal for the brilliant DJs that play here.

Denim

Where are you? 4a Upper Saint Martins Lane, London, WC2.

Contact telephone: 0171-497-0376.

Will I be able to get in? We do have a dress code. It's not that particular items of clothing aren't allowed but people must make an effort. We want to attract funky, trendy people.

What will I hear? We have resident twins Jason and Matthew Buckham playing r&b, funk and soul on Fridays and Saturdays, Missdemeanours with guests like Cassius, Satoshi Tomiie, Derek Dahlarge or Harvey every Thursday and the fashion party Made In Taiwan every Wednesday.

What can I drink? Beer is £3.50 a bottle and spirits are £5.50 for a double.

And eat? The restaurant is fine dining with a global cuisine menu. It's about £25 a head for dinner.

Who might I be sitting next to? Kate Moss and Brad Pitt to name but two.

What time do I have to leave? We're open from noon until 2am every day.

What's so special about Denim? A formula of things from the right design and promoters creating a social experience on three floors. It's very London now.

Muzik says: Bit of a fancy door policy but once in, Denim can be a very relaxing night out. One for the flash ones amongst you.



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CARL COX at Space, Ibiza
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- BEST LIVE ACT**
FAITHLESS
- EVENT OF THE YEAR**
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- BEST VIDEO - VOTED BY MTV VIEWERS / MUZIK READERS**
PRODIGY - "Smack My Bitch Up" (XL)
- PRODUCER OF THE YEAR**
OPTICAL
- BEST CLUB VENUE**
POD (Dublin)
- CANER OF THE YEAR**
DEREK DAHLARGE
- BEST BOOK**
"ONCE IN A LIFETIME" by Jane Bussman
- BEST RECORD SHOP**
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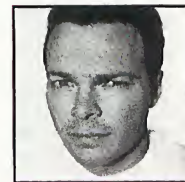


SWAG - "Collected Works" (Jus Trax) ... 808
STATE - "Bombad" (Fire Island Mix) (ZTT) ...
PETE HELLER'S BIG LOVE - "Atlanta" (Junior) ...
ARMAND VAN HELDEN - "2 Future 4 U" (Entra Mi Cupal (frr)) ... **CHANTEL** - "The Realm" (white label) ... **K - SPECIAL** - untitled (Blue Plate) ... **C12** - "Judy" (white label) ... **BPT BRONXIDE** FEATURING **DM BINXTER** - "Moody" (Kult Records) ... **BASS JUMPERS** - "Make Up Your Mind" (white label) ... **THREE D** - "The Warning" (Pinacolada) ... **ULTRA NATE** - "Blue Medicine Dub" (white label) ... **DISCOCAINE** - "Some People" (white label) ... **CEVIN FISHER** - "Burning Up" (Subversive) ... **MIRROR BALL** - "Give Up" (Olav Basoski Dub) (Multiply) ... **THE DARK AGE** - "Ancient Quest" (Coded) ... **GARY GAMBLE** - "Let There Be House" (white label) ... **PHASAR** - "Controlled" (Disclosure) ... **BIG ROOM GIRL** - "Raise Your Hands" (Future Shock Dub) (Junior) ... **MR C & ROBERT OWENS** - "A Thing Called Love" (End Recordings) ... **REVCON FX** - "Funky Beats" (Paranoia Records) ... **ANOTHER KIND OF MASSIMO** - "Trigger" (Superfly) ... **THREE DRIVES** - "Greece 2000" (A20 Rotterdam Remix) (Hooj) ... **FILM NOIR STARRING PRINCESS JULIA** - "Out Of My Box" (Kult Records)

DECEMBER 31 NEW YEAR'S EVE LEEDS TOWN HALL & ALEXANDRA PALACE



JUDGE JULES (0000-0100)
PAUL VAN DYK - "For An Angel" (Deviant) ... **GATE** - "Iron Eden" (Orbit) ... **DAY MISSION** - "The Effect" (white label) ... **GOODSHOT** - "Handsdown" (Spot On) ... **GOLD & DELICIOUS** - "Ascension" (Serious) ... **UNTIDY DUBS** - "Funky Groove" (Untidy) ... **THE INVISIBLE MAN** - "Give A Little Love" (white label) ... **BEATBOX** - "Dial M For Megaw" (Kosmo) ... **THE SHRINK** - "Nervous Breakdown" (NEO) ... **HUMATE** - "Love Stimulation" (MFS) ... **SYSTEM F** - "Out Of The Blue" (Tsunami) ... **AYLA** - "Ayla" (white label) ... **ROOS** - "Instant Moments" (Stip)



PETE TONG (0100-0300)
STARDUST - "Music Sounds Better With You" (Roulé) ... **RONALDO'S REVENGE** - "Mas Que Mancada" (AM:PM) ... **ARMAND VAN HELDEN** - "You Don't Know Me" (frr) ... **DAVID MORALES PRESENTS THE FACE** - "Needin' U" (Manifesto) ... **BIG ROOM GIRL** - "Raise Your Hands" (Junior) ... **CEVIN FISHER FEATURING LOLEATTA HOLLOWAY** - "You Got Me" (Burnin' Up) (Subversive) ... **PLASTIKA** - "Disco Dancin'" (Ultras) ... **THREE DRIVES** - "Greece 2000" (Hooj Choons) ... **YTRAXX** - "Mystery Land" (frr) ... **FAITHLESS** - "God Is A DJ" (Cheeky) ... **MADONNA** - "Ray Of Light" (Maverick) ... **LIQUID CHILD** - "Driving Faces" (Neo) ... **DJ SAKIN & FRIEND** - "Protect Your Mind" (Addive) ... **NICK WARREN** - "Thing" (London) ... **SUBLIMINAL CUTS** - "Le Vie Le Soleil" (XL) ... **FREE FALL** - "Sky Dive" (Stress) ... **AGNELLI & NELSON** - "El Niño" (Xtravaganza) ... **SYSTEM F** - "Out Of The Blue" (Tsunami)



DOPE SMUGGLAZ (0300-0400)
ARMAND VAN HELDEN - "You Don't Know Me" (frr) ... **SUPER COLLIDER** - "Darn Cold Way O' Lovin'" (Loadad) ... **DOPE SMUGGLAZ** - "Nye" (white label) ... **CHEEK VENUS** - "Sunshine People" (Versatile) ... **BASEMENT JAXX** - "Red Alert" (XL) ... **CASSIUS** - "1999" (Virgin) ... **STARDUST** - "Music Sounds Better With You" (Roulé) ... **DADDY'S FAVOURITE** - "I Feel Good Things For You" (Go Beat) ... **ESCALOPE DE DINGUE** - "Atomfunk" (Franklou) ... **MASSIVE ATTACK** - "Unfinished Sympathy" (Wildbunch) ... **LOVE UNLIMITED** - "My Summer Suite" (Unlimited Gold) ... **DOPE SMUGGLAZ** - untitled (Perfecto)

ALEXANDRA PALACE:



SASHA (0400-0600)
NUCLEAR HYDE - "Nuclear" (Massive) ... **UNKNOWN** - unknown (white label) ... **BURNING MAN** - "Libra Anomaly" (Platipus) ... **UNKNOWN** - "What's This" (777) ... **PIONEERS OF THE WARPED GROOVE** - unknown (Hope) ... **ROBERT JUNIOR & DANNY POLANCO** - "See The Light" (Empire State) ... **UNKNOWN** - "Silhouette" (Dark Matter Remix) (Concept) ... **SPACE MANOEUVRES** - "Stage One" (white label) ... **LUCID** - "Crazy" (white label) ... **ECANO** - "Run" (Tetsuo) ... **MONO CULTURE** - "Free" (Nerve) ... **UNKNOWN** - "Turn Me On" (777) ... **RED DEVIL** - "Gamelan" (Massive) ... **HUMATE** - "Love Stimulation" (Deviant) ... **ARMIN** - "Lost Soul Society" (Cyber) ... **BREEDER** - "Twilio Thunder" (Babelicious Mix) (white label) ... **LAGUNA SECA** - "The Flow" (Superfly) ... **ARRAKIS** - "Airforce" (Fluid) ... **LOST IN SPACE** - "Nuclear Hyde" (white label)

JANUARY 3 SCOTT BOND



0200-0400
INDIGO - "Here Comes The Rain" (Bedlam) ... **RON HAGEN** - "Forever" (Jmx) ... **CHROME** - "The Fly" (Taaach) ... **FRIDGE** - "Paradise" (Go For It) ... **KC** - "Escape" (Addive) ... **DJ TIESTO PRESENTS** - "Gouryella" (white label) ... **CHILDREN** - "Tilt" (Courtney Mix) (Jety Music) ... **DJ TIESTO PRESENTS CONTROL FREAKS** - "Sub Space" (Interference) ... **HUMATE** - "Love Stimulation" (Deviant) ... **EVOLVER** - unknown (white label) ... **LIQUID CHILD** - "Driving Faces" '99" (Thumper Mix) (Neo Records) ... **THE OTHER TWO** - "Weird Drum Woman" (Quake Dub) (frr) ... **OUT OF THE BLUE** - unknown (white label) ... **DESERT MOON** - "Galbi" (Choopee & Jaz Remix) (Agnozia) ... **JUAN VERADA** - "Spiritual Healing" (Neo Records) ... **STEVE MORLEY** - "Reincarnation" (Neo Records) ... **PUSH** - "Universal Nation" (Bonzai Trance) ... **DJ SAKIN & FRIENDS** - "Project Your Mind" (Addive) ... **PULP VICTIM** - "The World '99" (Neo Records)

JANUARY 10 HELLER & FARLEY



0200-0400
D-REN 1 - "Afroflow (With You)" (Low Pressings) ... **HIGH SOCIETY** - "Paradise '98" (DNH) ... **LITTLE GREEN MEN** - "Time Changes" (Forensic) ... **DR GARY HENRY** - "Faith" (Dennis F Dub) (Stere) ... **UNKNOWN** - unknown (Soul) ... **LAST SESSION** - "Sometimes I Feel Like" (Blue Cucaracha) ... **MUSTAFA FEATURING NATALIA** - "Circles" (Yelloworange) ... **REALITY CHECK** - "Fantasy" (Strictly Rhythmic) ... **STUDIO 45** - "Freak It" (Pete's Raw Flava) (Azuli) ... **DONNA BLAKELY** - "Happy" (Underground Connection) ... **MISTURA** - "Think Positive" (Zedd Records) ... **MOUNT RUSHMORE** - "You Better" (Es Cavaleit Mix) (MCA) ... **SYLVESTER** - unknown (white label) ... **PETE HELLER** - "Big Love" (Junior) ... **FRANKIE KNUCKLES & SATOSHITOMIE** - "Hit The Floor" (white label) ... **SATOSHI TOMIE** - "Darkness" (Sony) ... **MADONNA** - "Nothing" (Club 69 Mix) (Maverick) ... **FIRE ISLAND** - "Oru Tan Ina" (white label) ... **FUNKY GREEN DOGS** - "Body" (Twisted) ... **FUNK PHORCE** - "M.U.S.I.C." (white label) ... **ARTISTRY** - "The Worker" (Fresh Fruit) ... **UNKNOWN** - "Vol 03" (Sense)

JANUARY 17 PAUL OAKENFOLD



HOME CLUB, SYDNEY, AUSTRALIA
0200-0400
NARCOTIK - "Blue" (white label) ... **UNKNOWN** - "Am I On Pure" (white label) ... **TILT** - "Children" (Arista) ... **DELERIUM** - "Silence" (Arista) ... **SLACKER** - "God Damn Noise" (Barracuda) ... **GARBAGE** - "When I Grow Up" (Mushroom) ... **STONE PROOF** - "Everything's Not You" (Virgin) ... **UTAH SAINTS** - "Love Songs" (Eceol) ... **MARILLION** - "Memory Of Water" (Castle) ... **SNEAKER** - "A New World" (white label) ... **FAT HEADS** - "Music 4 Lunch" (white label) ... **SISKO** - "Light Over Me" (white label) ... **KELLY & LEE** - "Only You" (white label) ... **AVANAUT** - "People Want To Be Needed" (Barracuda) ... **ARKSUN** - "Astrodrone" (Zonel) ... **SILENT HARMONY** - "Save The Whales" (Driztyl) ... **MOXEPOQUE** - "I Feel My" (white label) ... **FRIDGE** - "Paradise" (Go For It) ... **RUSH** - "Universal Nation" (Bonzai) ... **TOMCRAFT** - "The Lord" (Kosmo) ... **LYNDSY MOORE** - "Capture Me" (Concept)

PIES RAISE A HEAD, JAMIE BAKER, ANTONY MEDLEY



MUZIK MAGAZINE AWARD FOR BEST ESSENTIAL MIX
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System Addict

SOUND SYSTEMS are the founding fathers of dance music. EQ's very own bass mechanics tell you everything you need to know to get your own show on the road

IMAGINE a world with no raves. No dub plates. No remixes, even. Oh, and punk never happened either, so you'll still be listening to Emerson, Lake & Palmer. As for hip hop, house, techno and jungle... forget it.

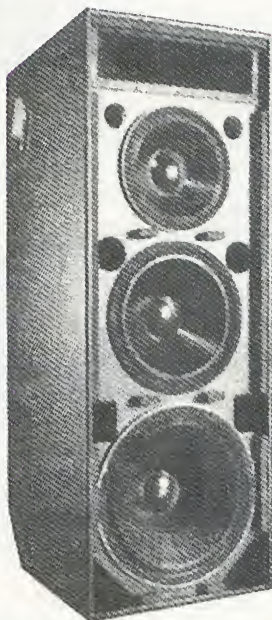
Hardly nirvana, is it? But without the sound system and the culture it spawned, things may well have gone that way.

From the earliest Jamaican systems in the Forties to cunning bastardisations like the Fuel Records car – which converts into an immense rig at the touch of a button – the principle's been the same. Raw, unrefined grooves and extreme frequencies specifically designed to move bodies. As a mission statement for dance music in all its guises, you'd be hard pushed to beat it. It was the specially customised sound systems set up in New York parks that gave rise to the first hip hop jams, just as they soundtracked the first warehouse parties and orbital raves. Dillinja, the undisputed heavyweight bass champion of drum & bass, learnt his skills building and experimenting with speakers. The entire roots of the Bristol scene, arguably the most fruitful of the Nineties, can be traced directly back to the city's Wild Bunch Sound System.

"It's all about controlling your environment," reckons Kevin Martin of experimental soundclash noiseniks Ice, who've just built their own system. "We couldn't see the point of going on tour and playing in rock venues with ropey sound set up for weedy guitar bands."

Time to seize the means of production, then. Kevin contacted south London dub crew The Disciples to help them build a rig. "I'd seen a dance they'd done years before. There were no lights, no show as such, just this colossal sound. It was very confrontational." From the reggae sound-clashes of old to Jimmy Cauty's sheep-culling sub bass tanks, the idea of music as a weapon is a rich and

Meyer Sound MTS-4 speaker: Loud



thoroughly healthy tradition. Russell Bell-Brown of The Disciples, who's been building and exercising sound systems for nearly a decade, agrees.

"You can afford to really push things with your own system," he reckons, "so long as you don't mind blowing a few speakers. But it's better than having some sound engineer turning you down every five minutes."

It's all, as you might have guessed, in the bass. The huge bass speakers, "built by the reputable Mr Dub of Southend", they call "scoop bins", large enough to pump out sub bass at frightening volume. Ice liked them so much they bought 12 – each 18 inches across.

Add a few amplifiers – built, in Ice's case, by Jah Tubby's, who quite deliberately left out all the limiters and compressors – and you're starting to accumulate one serious wall of sound. Chuck in four mid-range speakers, and three for the high range, and you're there. Just one concern left, then. How exactly will you avoid going completely deaf, Mr Martin?

"Er, well, yes I am a little bit concerned about that," Kevin concedes. "I have noticed that Russell does speak rather loudly..."

To build your own sound system and sorely test your neighbours' sanity, call Jah Tubby's on 0181-985-3000 and Mr Dub on 07971-375-8029

Ice: Even louder



MSL-3A: F*** me, that's loud



The Meyer Sound Ultra Series: Viciously impacted earwax not pictured

FIVE LEGENDARY SOUND SYSTEMS

KING TUBBY'S

Testing ground for the deluge of productions coming from celebrated reggae producer and inventor of the remix, no less. In his studio in the early Seventies, Tubby created dub mixes of his singles especially crafted for the dancefloor, long before disco got hold of the idea.

JAH SHAKA

Britain's longest running and most famous dub system, fronted by the enigmatic Shaka who is, by now, probably about 118. Typical set up: one ancient record deck, one bare white bulb, three posters of Haile Selassie and four thousand bass speakers. Each one bigger than your house, naturally.

SPIRAL TRIBE

Skinhead ravers whose dayglo-painted system caused havoc and police overtime aplenty throughout the early Nineties, and whose decks were graced by Roni Size, DJ Krust, Optical and The Drum Club. Got taken to court for "organising" the Castlemorton free festival – 50,000 ravers strong at its peak – in May 1992. And got off. Still roaming, somewhere in Europe.

SAXON

London's premier ragga system, highlight of any Notting Hill Carnival you care to mention and regular promoters of huge south London jams. Also released some of the fiercest bad boy jungle known to man on their Saxon imprint.

JIMMY CAUTY'S TANKS

The KLF's prankster extraordinaire Jimmy Cauty may have burnt his fortune but he did, at least, leave himself enough loose change to buy two Saracen tanks equipped with low frequency sonic weapons to take out and show off in the name of art. Have been known to kill sheep.

ROBOT WARS

Whether it's Cher or Daft Punk, it seems everyone these days wants to sound like Metal Mickey. Here Basement Jaxx, Cylob and Freq Nasty give us the **VOCODER** lowdown

THANK you Cher. No, honestly. It was about time someone put a stop to the current overabundance of vocoders in dance music. And you, with your unbelievably irritating "Believe" song, have done the trick.

Not that EQ would wish to take issue with many of the recent, and it has to be said, darn fine examples of the vocoder at work. Records by Daft Punk, Freq Nasty, 2Pac, Peshay, DMX Krew, Carl Craig's Telex remix, even Christopher Just's reworking of Pulp's "Party Hard" have all used the gadget, which originated in the Seventies, to devastating dancefloor effect.

There is, after all, something inherently techno about its robotic tones, even if it is sometimes more "Blake's Seven" than "Star Wars". In fact, it's probably the way it sounds futuristic in a thoroughly retro way that makes it so attractive to Nineties producers.

It's just that all good things must come to an end. So reckons Simon Ratcliffe of Basement Jaxx, who used the vocal synthesiser on their debut EP as well as recent floorshakers like "Yo Yo" and "Rendez Vu".

"When everyone else starts using a certain toy," he says, "it's time to move onto something else. We want to make sure that people know we were using them before Cher."

The south London-based Jaxx, who namecheck Zapp and Herbie Hancock's vocoder freakouts as personal favourites, used a basic "talkbox" – or what Simon calls "your more traditional Herbie Hancock-style vocoder."

It's basically just a box that you plug your microphone into and sing through. Different human speech sounds produce different frequencies: the vocoder simply picks up these frequencies and converts them into electronic sound at the

same pitch, so the voice remains recognisable. There's also an instrument input. Plug, say, a guitar in and you'll be able to control the way your guitar sounds with your voice. Use a hard sound like an "S" and you'll only hear the high frequencies, and so on.

Simon also points out that although the effect is almost indiscernible, that awful Cher record was actually the result of pitch correction software rather than old fashioned machinery.

She is not alone, however. Cylob, one of the most prolific artists to emerge from Aphex Twin's Rephlex label, used the same technique to create his "Rewind!" single. No gooey testimony to the power of love here – instead, a Stephen Hawking-style rap dedicated to the delights of the rewind.

"It's pretty basic software," explains Cylob's Chris Jeffs, "It's part of the Simple Text program that came with my Mac. I got the computer to sort of "sing" the words, then I fed them into ReCycle [Cubase beat-splicing program], chopped them up and glued them back onto the song. If you're going to cheat, why not go all the way and let the computer sing the track itself? And anyway, I can't sing or rap myself."

Jeff says there are a number of vocal software packages like Vocal Writer for the Macintosh, which do the trick just as effectively as an old skool vocoder. That all-important robotic quality comes simply from the way notes are held precisely in tune, something which a human voice could never do.

Not, of course, that we would want it to. One Cher is quite enough, thanks.

Vocoders are still manufactured in kit form by independent firm PAiA – check their site at <http://www.paia.com/~paia/vocoder.htm> for more details



The vocoder: Some sort of futuristic mouth organ, apparently

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BOFFIN'S BUY OF THE MONTH

New toys for you



REVOLUTIONARY new computer software developed and released by Coldcut could turn your computer into a video sampler for just £30. Matt Black, one half of the veteran breakbeat duo, helped to put together the package which is currently being demoed with CD copies of the 'Cut's "Let Us Replay" remix album. "The trainspotters of the future won't be record collectors," Black reckons. They'll be the people with hours of amazing film footage stashed away."

"VJamm" enables you to jam with, slice up, pitch shift, reverse or even scratch with up to 16 clips of film at any given time, using your computer keys like a piano keyboard. An in-built sequencer will record your efforts, which you can then edit.

Crucially, you can also import your own footage, meaning you can write a video and song at the same time or hook it up to your sampler and, using MIDI, let your music trigger the pictures with perfect synchronisation. Coldcut themselves—who collaborated with Cambridge-based firm CamArt to realise their vision—used early versions of "VJamm" at live shows like Barcelona's Sonar Festival, Glastonbury and the Montreux Jazz Festival.

Who knows, perhaps if the trainspotters of the future are film buffs, then the producers of the future might well be computer programmers. Um, no change there then.

Coldcut's 'VJamm' CD and 'Let Us Replay' remix album are both out now on Ninja Tune

EQ NEWS

• **YAMAHA** launch their latest PC sound card, the SW1000XG, which they're calling "the most powerful XG/MIDI device in history". It's an update of Yamaha's old favourite the DB50XG, adding audio as well as MIDI recording to its list of tricks, alongside an unprecedented variety of effects. They're also releasing six sample CD-Roms for use with their own A3000 samplers...

• The **FUEL** series offers "ready-to-use, licence-free libraries of grooves and loops" in a variety of styles, from ethnic sounds to dance grooves and ambient effects. They'll retail at about £79 each, with the "Funky Xtreams" breakbeat CD and "Vintage" classic synth collection probably the most interesting...

• Stateside hip hop spinner **Q-BERT**, whose DJ Shadow megamix was a Mo' Wax highlight of late, has released another in his celebrated "Booger Breaks" series of breaks and beats albums. "Deluxe" is available here on import...

• Turntable saddos can now relieve their Technics withdrawal symptoms at Backspin, a new and rather reassuringly obsessive unofficial Technics turntable site at <http://www.backspin.org/>. For those who prefer their news straight from official sources, Technics' official site at http://www.panasonic.com/consumer_electronics/technics_audio/tthistory.htm should suffice...

• Staying on the Internet, **Mr C's** on-line radio station—don't worry, he doesn't do the jingles—Gaialive, is building up an enviable roster of spinners, including Gilles Peterson, Rugged Vinyl, Return To The Source and 4 Hero's Reinforced crew. Tune in at <http://www.gaialive.co.uk/>

MY FAVOURITE MACHINE

YAMAHA QY70

by Tom Middleton

(Global Communication)



I love my gadgets – I've got a suitcase full of them – but if I had to pick one out of

them all it'd have to be the Yamaha QY70. They're the size of a video cassette, you can buy them for about £400 and, well, they're incredible. An all in one sequencing and synthesiser unit that you can take on trains, planes, automobiles, you name it.

"I take mine pretty much everywhere – when I was in Vancouver last March I went on a cable car ride onto the top of Grouse Mountain, and I sat up there with snow all around me writing a tune. I've written two albums worth of tracks on mine already.



Yamaha QY70: Tom Global's gadget of choice

EQ COMPETITION

HOT on the heels of "Music" for the Playstation comes another techno toy that could revolutionize the way we make music at home. "**MUSIC CENTRE**" is a software program written for the PC by British firm Data Becker, which reproduces an entire studio – 16 track mixing desk, MIDI keyboard and all – within your computer. It can record and edit audio and MIDI files (there's space for 149) and comes with numerous other

enhancers, effects and sound processing tools. And at £25, it should be within the reach of most home studio owners.

Nevertheless, those of you too brassy to part with even that still have a chance to get your hands on it. We have five copies of "Music Centre" to give away to the first five readers who can name both members of Daft Punk. Answers to: Music Centre Competition, Muzik, IPC Magazines, Stamford Street, London SE1 9LS.

• For more information check Data Becker's web site at www.databecker.co.uk

"It's got plenty of parameters and variables to tweak about with, and a huge palette of sounds to choose from. We did a low key show with Jedi – George Lucas objected to the Knights bit so we dropped it – and all we used was a QY70 and a Yamaha SU10 sampler, because sampling is just about the only thing the QY70 doesn't do!"

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DERRICK MAY - NUDE PHOTO/STRINGS/THE DANCE
BABY FORD - OOHY KOOCHY
FINGERS - WASHING MACHINE

RECENT CLASSICS

WAND - HAPPINESS
JIMMY RAY - R U JIMMY RAY (JUMP BACK - LISA MARIE)
SEXSONIC - I THOUGHT IT WAS YOU
99th FLOOR ELEVATORS - HOOKED (TONY DE VIT)
CI BOLLAND - SUGAR IS SWEETER
TORI AMOS - PROFESSIONAL WIDOW
SANDY B - WORLD GO ROUND
SOUTH ST PLAYERS - WHO KEEPS CHANGING YOUR MIND
KATHY BROWN & CI BOLLAND - TURN ME OUT

BANGIN UK HOUSE

TIDY TRAX - BACK CAT
TRIPOLI TRAX - BACK CAT
ADDITIVE - ALL TITLES
PROLEKULT - ALL TITLES
UNTIDY DJ'S - FUNKY GROOVE
FUNKY CHAOS - THE ULTIMATE
TRADE E.P.s - 1,2,3
TONY DE VIT - VARIOUS MIXES

RARE OAKENFOLD/SASHA CLASSICS

UNDERWORLD - DARK & LONG
SUNSCREAM - PERFECT MOTION (BOYS OWN MIX)
J2 - LEMON - (MORALES & PERFECTO)
MANSON - WIDE OPEN SPACE (PERFECTO)
FLUKE - BACK CATALOGUE
ENERGY 52 - CAFE DEL MAR
QUIVVER - TWIST & SHOUT
MOBY - BACK CATALOGUE
LIMBO - BACK CATALOGUE
MADONNA - DROWNED WORLD & RAY OF LIGHT (TWILO MIX)
GUERRILLA - BACK CATALOGUE
SVEN VAN LEWIN - VOICES OF KA
COSMIC BABY - VARIOUS TITLES
SASHA & MARIE - BE AS ONE
DIGITAL BLONDES - ANTHEUM
JD - PLASTIC DREAMS
WEST BAM - WIZARDS OF SONIC
REMAKE - BLADERUNNER
JAM & SPOON - ALL TITLES
MY FRIEND SAM - ITS MY PLEASURE

FUNKY FILTERED FRENCH HOUSE

SCOTT GROOVES - MOTHERSHIP RECONNECTION (DAFT PUNK MIX)
ROULE - BACK CATALOGUE
DAFT PUNK - ALL TITLES
VERSATILE - BACK CATALOGUE
F. COMMUNICATION - BACK CATALOGUE
1: CUBE - TITLES & MIXES
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THOMAS BANGALTER
BOB SINCLAIR - GYMNASTIC (EVERY VERSION IN STOCK)
STARDUST - EVERY VERSION IN STOCK

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CHANTEL - THE REALM '98
DAVE MORALES - THE FACE - NEEDIN U
AFTERSHOCK - SWERVE OVER LOVE LIVES
DADDY'S FAVOURITE - I FEEL GOOD THINGS FOR YOU

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LIL LOUIE - FRENCH KISS & CLUB LONELY
BELTRAM - ENERGY FLASH
A GUY CALLED GERALD - VOOODOO RAY
MASSIVE ATTACK - UNFINISHED SYMPATHY
ORBITOL - CHIEF OF BELFAST
ORANGE LEMON - DREAMS OF SANTA ANNA
KARIYA - LET ME LOVE YOU - ORIGINAL
CE CE ROGERS - ALL TITLES
ALISON LIMERICK - WHERE LOVE LIVES
FRANKIE KNUCKLES - TEARS
SUENO LATINO - SUENO LATINO (ORIG & DERRICK MAY)

UP-FRONT UK HOUSE

DEE LITE - GROOVE IS IN THE HEART '98
BIZZARE INC. - PLAYING WITH KNIVES '98
MR SPRING vs BUCKEHEADS - UNEXPLODED BOMB
ANTHONY ATCHERLEY - IN MY HOUSE
DOPE SWAGGLA - THE WORD
MARK VAN DALE - POWER WOMAN

DJ ACCAPPELLA MASH-UPS

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DUKE - SO IN LOVE OVER BEACHBALL
DA FOOL - MEET HIM AT THE BLUE OYSTER BAR
LOVER THAT YOU ARE OVER SANDY B
INDUSTRY STANDARD OVER DOUBLE 99
TINA MOORE OVER DOUBLE 99
PULSE - LOVER THAT YOU ARE OVER DOUBLE 99
COCO - I NEED A MIRROR
TRANSFORMED - I JUST CAN'T GET ENOUGH
ALAN BRAXE vs BEASTIE BOYS - BEASTIALITY
BLUR - SONG 2
CHRIS ISAACS - WICKED GAMES '98 (HARD MIX)
ORB - LITTLE FLUFFY CLOUDS (HARD MIX)
STING - KING OF PAIN
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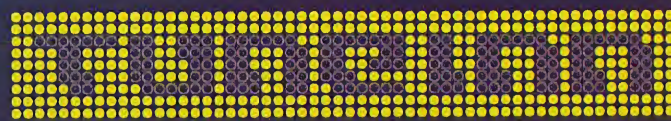
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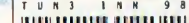
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Fancy a quiet pint after work? Not with this bloke you don't

FRIDAY evenings for me usually involve rolling straight out of work into chaos, and this particular week one of the bods from the office was leaving, so we all made an extra special effort. Several hours of alcohol led to Sabresonic, well oiled by this point and the beans were in. Within half an hour a guy we'd interviewed for a job turned up with a big gang of mates, hopeful of introducing them to us and generally making a good impression. He immediately found his boss to be face down in a pool of his own beery vomit in the corner of the club. Not the best of starts, which got worse after I knocked over an entire table of about 30 drinks and blamed him, leaving him to buy a very large round of drinks.

At this point I'd noticed that my partner in crime was now lying flat out, face down in the middle of the dancefloor, and was a source of much curiosity. Naturally, I helped him back to his feet, but while the lights were on, there was definitely nobody home and the pattern repeated itself three or four times. Luckily we found a mate of his to look after him with a bit of comforting chat.

After a couple of minutes I became aware of a noisy disturbance and was a mite dismayed to look over and see my friend in a zombieified state with a decent handful of breasts, belonging to some lad's girl. She wasn't happy. At all. And the Es were strong. Maybe it was time to leave, so we jumped in a cab to techno club Analogue City.

Somehow on the way I managed to get my thumb trapped in a bin lid. Not sure why, but it resulted in a smashed knuckle. I lost my mate in the club, but he wasn't the only one lost, as I later found out I'd been talking to a group of people for a couple of hours, but I couldn't remember a thing. I found laughing boy slumped in a bassbin, out for the count. No mean feat with Robert Hood smashing it up, so I legged it and thought the nightmare had ended. Not quite, as I slipped into a coma on the train, waking up an hour past my stop, on a platform in Gillingham with the conductor advising me if I ever chose to travel on his train again he would be involving the constabulary.

Naturally I was a bit bewildered by his manner, as I had no idea what I'd done, but I dimly recalled entering the driver's cabin and manhandling him. I finally trudged in about 10.30am (not before I'd fallen asleep on the train going the other way and missed my stop again) to be met by my girlfriend, intrigued by the big wet patch on my trousers and the pervading odour of piss. We split up not long after.

**Old enough to know better,
London**

Ibiza - fact stranger than fiction

AN unsuspecting suburbanite goes to Ibiza in 1995 and isolates three moments of intensity:

1. A yodel breaks the mellow early evening atmosphere at Mambo's as a particularly well-known sidekick is about to fall off the roped terrace. He lands six feet below on his back and still in his chair in front of loads of people.

2. I think I'm the sexiest at Es Paradis' water party until I look down and realise my white swimming costume is completely see-through and I might as well be stark bollock naked in a club full of people. My ego dissolves.

3. Someone I know got so mashed he convinced himself (and me) that his name was no longer Jock but that he was a pirate called One-Eyed Willy (What a complete dick!).

Mmm... the warmth of nostalgia, eh?
Anon, Kingston-Upon-Thames

Why speed always smells of wee-wee

WE were on the coach down from Leeds to Cream, when this bloke I know asked me to look after his speed. So I hid it in my knickers, as you do. By the time we got in the club I was dying to go to the toilet, so I rushed into a cubicle. I was in mid-flow when I remembered the speed. I looked down and realised the wrap had vanished. After looking all around I noticed it had fallen into the

toilet. So there was nothing for it - I had to do a "Renton", ie root about in the toilet "Trainspotting"-style and fish it out. I tried to dry off the piss under the driers, but ended up having to make up a story about dropping it in the sink to explain why it was damp. Still, he got a real buzz off it, so maybe the winky had some extra effect. Not that I'll be trying that out myself or anything!

Sarah, Leeds

The amyl carrot

IT was a Friday sometime back in 1996, we were all down at some debauched London big beat mash up. We had a particularly testing night on the tiles, including building human pyramids, munching a plate worth of beans, some nosebag and, of course getting on the amyl. I remember the DJ pogoing so much while mixing he slipped over and almost knocked himself out. He recovered in enough time to drop the last record of the night - Dennis fucking Waterman's "I Could Be So Good For You"! We all ended up having chest-sliding competitions on the dancefloor while even the doorman danced on top of the speaker stack, singing along to every word.

But it was only when we all ended up back at a mate's flat in the heart of Soho dancing around the coffee table to Happy Mondays that things really took a turn for the messy. Somehow we'd ended up with a mad monster called Robbie Tartan in tow. After impressing us all with his very long pockets full of various goodies and athletic jumps down a 12 foot flight of stairs, he went into the kitchen, pulled out a carrot and covered it in amyl. My enduring memory of the night was seeing all my mates doing Bez impressions to "Hallelujah" while getting each other to "smell the carrot" on pain of death. Well, it seemed like a very good idea at the time.

Barry G, London

Gurner Of The Month



As spotted at The End, London

Have you got a funny story of improbable larging it or clubland disaster? Care to share it with us? Then write to **Casualty Ward, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS** or E-mail us on **Muzik@ipc.co.uk** Letters may be edited for inclusion. Names will be changed to protect the guilty from their mums.

HEADSTART

SATURDAY 27TH FEBRUARY - HEADSTART LAUNCH

JUSTIN ROBERTSON (LIONROCK), DJ Q (FILTER), DAN & JON KAHUNA, MAT FLINT (DEATH IN VEGAS)

room 2>>>>a night with The Scratch Perverts featuring

TONY VEGAS, FIRST RATE, MR THING & PRIME CUTS

SATURDAY 6TH MARCH - A NIGHT OF ELECTRO BOOGIE

DAVE CLARKE (ELECTRO SET), JON CARTER, DAN & JON KAHUNA, CARL CLARKE

room 2>>>>The Blowup World Tour with

TASK & BEAR (NINJA), JON STAPELTON, KRASH SLAUTA

SATURDAY 13TH MARCH

NORMAN COOK (FAT BOY SLIM), CARL CLARKE, DAN & JON KAHUNA,

ANTHONY TEASDALE

room 2>>>>In with Octopus Records

JONNY OCTOPUS, PLAID, KUSHTI, SHEKDOG, SNIDEY (LIVE)

SATURDAY 20TH MARCH

BILLY NASTY (ALTERNATIVE SET), LES RYMES DIGITALES (DJ SET),

DAN & JON KAHUNA, CARL CLARKE (URBAN DK)

room 2>>>>A night of staydown with

ANDREW WEATHERALL, ALEX KNIGHT

SATURDAY 27TH MARCH - A NIGHT OF SLAM FEATURING

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Lee Cooper



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Parks and Wilson
Steve Lawler
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Dean Wilson

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Allister Whitehead
Nick Warren
Steve Lawler
Paul Bleasdale
Dean Wilson

February 27
Paul Oakenfold
Brandon Block
Alex P
Dope Smugglaz
Steve Lawler
Paul Bleasdale
Dean Wilson

March 6
Seb Fontaine
Allister Whitehead
Nick Warren
Mark Lewis
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March 13
Judge Jules
Scott Bond
Andry Nalin
Da Hool
Tom Novy
Paul Bleasdale

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Darren Emerson
Dimitri from Paris
Dave Clarke
Justin Robertson
Kevin Yost
James Holroyd
Rob Bright
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